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UNESCO Modern Language Seminar

FOURTH in a series of seminars "towards education for living in a world community," a UNESCO-organized International Seminar on the Teaching of Modern Languages met in Nuwara Eliya, Ceylon from August 3 to 28, 1953. Organizing the Seminar around a series of topics (the humanistic aspect of the teaching of modern languages, a key to the understanding of other civilizations and peoples, methodology, audio-visual aids, psychological aspects, and teacher training), Dr. Felix Walter of the staff of UNESCO's Department of Education attempted to assemble a body of experts in these special areas. The plan was for a working seminar which would tackle the general problems and arrive at specific suggestions for their solution. Not only had certain recent advances been made in the field of linguistic description, in audio-visual aids to language learning, in the intensive oral-aural approach to such learning, and in the study of foreign cultures, but in certain parts of the world old vernacular languages were emerging into international prominence and making the problem of foreign language study even more acute. For the last of these reasons the Seminar was set for Ceylon which has recently achieved its independence from Great Britain and where the local languages (Singhalese and Tamil) are replacing English as the medium of instruction in the schools. The educational problems in Ceylon which derive from this shift of language in the school system are merely examples on a small scale of similar large-scale problems to be found in the Indian sub-continent nearby. The rise to national and international importance of local languages may be expected to continue as more and more of the world's subject peoples achieve their independence.

Under the direction of Professor Theodore Andersson of Yale University's Master of Arts in Teaching Program, with the help of professional advisers, Dr. Adolf Bohlen (President of the German Modern Language Teachers' Association), Professor Louis Landré (President

of the French Modern Language Teachers' Association), and Miss S. Panandikar (Principal of the Teachers Training School in Bombay), 33 representatives of 18 countries, and 3 observers, met for four weeks of vigorous presentation, lively demonstration, and often heated discussion of the problems set. Best represented were Ceylon (6), Great Britain (5), and France (4). India sent 3, and Japan 2 representatives. The remaining 13 (Australia, Cambodia, Canada, German Federal Republic, Indonesia, Italy, Jordan, Pakistan, Switzerland, Thailand, United States, Viet-Nam) had one each. Among special fields represented were anthropology, educational administration, language teaching, linguistics, radio-broadcasting, and teacher training.

The conferees, representing a wide variety of cultural backgrounds, were in general agreement on the cultural objectives of modern language teaching. Teachers should not only know foreign languages well. They should be so familiar with the foreign culture and with its major points of difference from and similarity to their own that they could serve as effective mediators between opposing ways of life and constitute real bridges over cultural gulfs. The immediate practical goals of foreign language learning were not enough. If study of foreign languages did not also facilitate cultural understanding, such study would be found lacking in the world of today.

Although agreed on ends, the conferees diverged somewhat on specific means. There were a number of points of general agreement, however. Among these were an emphasis on the oral approach, on active methods, on maximum use of the foreign language in the classroom, on careful grading of materials presented, and on language learning as a skill. Four fundamental skills are to be taught: understanding, speaking, reading and writing, of relative importance in the order named. Students should be encouraged (and aided) to discover the rules of grammar for themselves. Translation should

be avoided—at least in the early stages. Reading materials should be carefully pre-worked, by pupil and teacher, so that reading exercises would not degenerate into mere deciphering.

Audio-visual aids (the film, the film-strip, the tape recorder, radio and television) were carefully surveyed and more extensive use in modern language teaching of such devices was urged. In the preliminary work of analytic description of the grammatical facts of the language to be taught, as well as in the early and more mechanical and repetitive phases of language learning, the tape recorder could be extremely valuable. In the work of analytic description, the speech of the informant would be captured on tape in such a way as to allow the linguist analyst to inspect it more closely and with greater attention to structural detail. In the work of mimicry and memorization, the tape could freeze the speech of a native and repeat it as often as desired. Machines do not tire. It could also be used by the pupil to record his own rendering which could then be compared with the recorded model and corrected by teacher and pupil. The story-telling film-strip could serve as an inexpensive stimulus to classroom conversation or as a basis for grammatical drill. In the later stages the movie could furnish an effective means for bringing the everyday scenes of the foreign land into the classroom, helping to teach both language and culture. Radio and television with their characteristic "immediacy" could serve a wide variety of functions on all levels of language teaching. The gadget-minded administrator was reminded, however, that audio-visual devices could never be more than aids to the competent teacher.

Agreement on the psychological aspects of language learning was harder to reach, however, and it became apparent that research in this area had hardly begun. It was considered doubtful that there was such a thing as a peculiar language aptitude distinct from general intelligence or such generalized personality traits as conventionality or inventiveness. The psychological advantages of an early start were felt to be great: the child's love of repetition, his lack of inhibition in mimicry, his sensitivity to the forms he hears, the greater flexibility of his vocal organs—all these factors favored begin-

ning a foreign language in the elementary school. If the same language were carried through, the capacity for organized learning and for sustained effort of adolescent and adult would insure retention of the skill and active use of the foreign language in later life. The need for objective tests of the results of language learning was emphasized, both to measure the relative effectiveness of training at various ages, as well as to measure the relative value for carefully defined ends of particular approaches and methodological devices in language teaching.

In the choice of textbooks, it was recommended that the teacher himself should have maximum freedom to select those most adequate to his ends. The difficulties of governmental prescription of texts were emphasized, and where, for reasons of economy or for other reasons, such a course was unavoidable, channels for teacher reaction and criticism should be kept open, and frequent opportunities for revision of prescribed lists should be provided. In the preparation of texts, certain qualifications on the part of the writer were recommended. He should not only know the language but he should likewise be familiar with the culture of the country where it is spoken. He should be alive to the latest results of linguistic research in his field. He should be thoroughly acquainted with the mother tongue of his pupils and actively conscious of the points of difference between it and the foreign language. He should show aesthetic and literary taste. If these qualifications were hard to come by in a single individual, teams should be organized to collaborate in textbook preparation. Tampering with the original text of classics to bring it down to particular learning levels was decried, although retelling the story, if done by a gifted writer, was felt to be admissible.

A broader training for modern language teachers was recommended. In addition to acquiring competence in their language of specialization, they should be thoroughly exposed to critical analyses of the cultures of the nation or nations that speak it. They should be made critically aware of the outstanding characteristics of their own culture (or of that of their pupils) and be made alive to the main points of difference between the two cultures. They

should acquire a sound linguistic knowledge (based on scientific study) of the characteristic features not only of the language being taught, but also of the mother tongue of their pupils, and of the main points of difference between them. They should be familiar with the latest results of research in the psychology of language learning and in the preparation of tests for measuring pupils' progress. Educational administrators should be cognizant of and make financial and other allowance for the fact that modern language teachers need periodical intimate contact with speakers of their language of specialization and with the culture which it conveys. The need for an international organization of modern language teachers was emphasized and it was pointed out that recent progress in various phases of the language teaching and related fields in a number of different countries, together with the increasing importance of a wider variety of local languages, make periodical meetings of language teachers and specialists in ancillary fields a necessity, if we are to be adequate to present-day demands. The time when a single country could be considered sufficient unto itself has long passed.

Featured at the Seminar were the problems of educational reorganization in those parts of the world where local languages are replacing more widespread ones as media of instruction in the schools, the efficient teaching of certain of these more widespread languages (such as English or French) as second languages, and the need for reassessment and objective evaluation of approaches, methods, and devices for more effective teaching of a wide variety of

modern languages. In an effective summarizing of the sentiments of the Seminary, it approved unanimously, in its final session, the following resolution:

1. This Seminar considers that education can be maximally effective only if imparted through the mother tongue of the pupils and students, and suggests that wherever possible the mother tongue should be used as the medium of instruction at all levels of education. It further believes that in this way the world as a whole will be enriched by the fullest possible development of national and regional cultures.

2. It accordingly recommends that where, for historical reasons, the mother tongues referred to have not the resources of vocabulary to deal with the scientific, technical or other branches of learning, which must necessarily be included in a comprehensive educational system adequate to meet the needs of the present day, a conscious effort be made to make good these deficiencies. The Seminar has no doubt that all languages are capable of this development, and notes with admiration the progress already made in this regard in a number of countries.

3. It further urges that in all states and countries the maximum facilities be created and maintained for the study of the widest possible range of foreign languages, irrespective of geographical proximity, since this is the most effective means of training men and women capable of transmitting to other nations the science and culture of their own land, and of making available to their own peoples the achievements and thought of other countries.

NORMAN A. McQUOWN

University of Chicago

A Great National Drama of Uruguay

THE internal peace and relative prosperity which the Republic of Uruguay has enjoyed for more than forty years was preceded, as is generally known, by a seemingly perennial armed feud between the *Blanco* and *Colorado* parties. A few months after the last clash (1910) a drama was produced indicative of the great change, *El león ciego*. This play, which forms a part of the national tradition, should be better known abroad.

In recent years, the Spanish American theater, once badly neglected, has received the attention of scholars such as Arrom, Johnson, Knapp-Jones, and others. It is highly regrettable that a number of theses, which followed the lead of Miss Richardson's¹ are not, like hers, available in book form. Studies on the theater, written in Spanish America, are also appearing in increasing numbers. Nevertheless, the non-expert still tends to associate the Spanish American drama only with Florencio Sánchez.

The present brief study aims at a re-evaluation of *El león ciego* by Ernesto Herrera which was first performed in 1911. Herrera wrote other plays and he produced works of other genres which were published. Yet in the minds of the *rioplatenses* the author and the work under discussion are so intimately related that Herrera is customarily identified as "el del *León ciego*" and any reference to the drama draws the comment "el pobre Herrerita," an allusion to the early death of the promising dramatist. *El león ciego* is generally considered the best work of Herrera and an outstanding play altogether. Usually overlooked is the fact that it appeared at a special juncture in Uruguay's literary and historical development and that it represents a tradition. Indeed, the drama is referred to in numerous works on Hispanic American letters where it receives brief, favorable comment. However, few critics saw it staged and were able to gauge its effect on the public. My own interest in the play is not so much due to the fact that I made a study of its author,² who was called a "Gorki

criollo," but to the circumstance that the revival of *El león ciego* and of the national theater coincided with my stay in Montevideo six years ago.

A discussion of the play itself must be preceded by a rectification of the data pertaining to the author and his works. The information available thus far is altogether incorrect: According to the Library of Congress and the *Enciclopedia Espasa*, Herrera lived from 1886 to 1917. The usually very reliable Alberto Zum Felde mentions Durazno as the author's birthplace;³ Argentine writers consider him the son of Bernabé Herrera.⁴ A careful examination of public records reveals the correct data: Ernesto Herrera signed as "Nicolás Ernesto" a few years before his death;⁵ his name actually was "Nicolás" and he was born in Montevideo, March 20, 1889, the illegitimate son of Nicolás Herrera.⁶ The rejected scion of an illustrious family—his grandfather had been foreign minister, his uncle president, and he was a cousin of the immortal Julio Herrera y Reissig—Ernesto Herrera died before his twenty-eighth birthday, on February 19, 1917.⁷ The information on his works is likewise incomplete and incorrect. Two volumes are available: *El teatro uruguayo de Ernesto Herrera*⁸ and *Su majestad el hambre*.⁹ The former contains "El león ciego,"

¹ Florencio Sánchez and the Argentine Theater (New York, 1933).

² *Vida y obras de Ernesto Herrera, primer bohemio y segundo dramaturgo del Uruguay*, unpubl. diss. (Iowa, 1950).

³ *Proceso intelectual del Uruguay*, p. 529.

⁴ Cf. Samuel Eichelbaum, "Ernesto Herrera," *Cuadernos de cultura teatral*, n. 4 (Buenos Aires, 1936), p. 31.

⁵ Original document of the *Registro Cívico*, with signature and fingerprints of the author, dated December 12, 1915, preserved by the late Barrett Herrera.

⁶ *Registro Civil*, Montevideo, Libro de Nacimientos.

⁷ *Registro de defunciones*, Hospital Fermín Ferreira, Montevideo. The date mentioned in Zum Felde's work (cf. n. 3 above, Montevideo, 1941 edition) is incorrect.

⁸ Montevideo, Renacimiento, 1917.

⁹ Montevideo, Claudio García, 1931. The subtitle of this collection is *Cuentos brutales*. The first edition (Melo: Imprenta de "El Deber Cívico," 1910) is out of print. In the 1931 edition some extraneous material was included.

two further major, and one minor plays of the author, but unjustifiably omits his last major work.¹⁰ *Su majestad el hambre* is an incomplete collection of Herrera's stories with an introduction which does not deal with his short stories at all, but discusses his dramatic works. Many writings of Herrera which were believed lost have been found.¹¹

El león ciego, which has been called a tragedy of civil wars, was conceived in 1910. Florencio Sánchez, who linked the national theater with world theater, had just died. Rodó had won continental fame as Uruguay's foremost thinker. Reyes was the country's most promising novelist. De Viana narrated gaucho decadence, and Julio Herrera y Reissig, in his attic, forged the poetic gems which perpetuate his fame. In general, Montevideo, taking its inspiration from European models, repudiated the autochthonous barbaric past of the region. The review *Bohemia* (1908-10), a brain child of Herrera's, was the mouthpiece of the *literatos del café*.

The country had undergone enormous economic and social changes. The development of modern agriculture and communications outdated the gaucho civil wars. The traditional political parties continued to exist, but the energetic reformer José Batlle y Ordóñez availed himself of one of them, the *Colorados*, to impose, with popular support, his concept of a modern progressive state. In vain the *Blancos* rebelled, in 1904, when the boy Herrera joined the National Guards and in 1910, when he covered the brief campaign as a correspondent for *La Razón* and *La Semana*. In the last uprising must be found the inspiration to *El león ciego*. The success of the drama and the start of Batlle's second term are events of the same year, 1911. The civil wars had come to an end. The country was looking back to its turbulent past and forward to peaceful progress. Some of the *Blancos* aided Batlle,¹² others nursed a bitter nostalgia for the heroic past. Radical *Colorados* rejected the same past as criminal and barbaric. Herrera sensed the historical moment when he created the great figure of the last caudillo. It was his artistic answer to the great problem of the day, which Florencio Sánchez had never dared to stage.¹³

Herrera was no longer a newcomer to the stage. His background, unknown so far, in-

cluded the experience of a *titiritero*¹⁴ and that of a writer for the cabaret.¹⁵ *El león ciego* was his forth legitimate stage work.¹⁶ He was twenty-two years old, when the drama was first performed in the Teatro Cíbils of Montevideo, on August 14, 1911. Its success in the capital was followed by acclaim in Melo,¹⁷ in the interior, in November of the same year. The following June saw its triumph in Buenos Aires, in the Teatro Nuevo, with Pablo Podestá in the title role. This event has been described as the zenith of the careers of both actor and author. The play was published for the first time by Bertani in Montevideo, in 1912. It appears in the collection of 1917; it was printed again as *folleto* in Buenos Aires in 1921. Sections of it are found in periodicals, books, and even an anthology for school use. Since 1911 *El león ciego* has been a favorite of professional and amateur national stage groups.¹⁸ It was revived in 1921 and again in 1947. Then it was selected to inaugurate the first season of the new *Comedia Nacional* in the first theater of the land, the Solís, in the presence of the Chief Executive. Nearly seventy performances throughout the country in one season bear witness to the play's lasting power.

El león ciego is composed of three acts which,

¹⁰ *El pan nuestro*, a drama in three acts, first printed in Buenos Aires (*Revista Ariel*, ns. 4 and 5, 1914), reprinted in *Teatro popular*, n. 113, Buenos Aires, 1922.

¹¹ One can hope that the eventual publication of Herrera's works, within the ambitious program of the "Biblioteca Americana," will fill the gaps, correct the prevailing errors, and assign the dramatist the place which he justly deserves in Spanish American letters.

¹² The distinguished novelist Eduardo Acevedo Díaz was prominent in this group.

¹³ His *El caudillaje criminal en Sudamérica* (Montevideo, 1914) is an entirely unartistic pamphlet.

¹⁴ Cf. Romeo Negro, "Del tiempo heroico," *La Noche*, April 11, 1921, with a letter by Herrera in facsimile.

¹⁵ According to Roberto Martínez Cuitiño. (Florencio Sánchez' brother was the director of the cabaret.)

¹⁶ Confusion reigns among the critics as regards the sequence of Herrera's productions: The first was *El estanque*, which was followed by the early—now lost—versions of *La moral de Misia Paca*; then came *Mala laya* and seven months later *El león ciego*.

¹⁷ The contention of Zavala Muniz, that the drama was first performed in Melo in a circus ("*El león ciego*, drama de circo estrenado en circo," *El Día*, Suplemento, September 24, 1936) is entirely incorrect.

¹⁸ According to the veteran actor and director Carlos Brusa.

structurally, represent three episodes in the life of the people in the interior of the republic. After the first act the scene changes from a country town to an *estancia*. There are only eight characters; all belong to the class of cattle raising landowners. The old servant, Pancha, who provides both a sort of chorus and comic relief, is an integral part of the family. The limited cast includes both sexes and various age groups from the school boy to the patriarch. Equally representative, simple, and lending itself to quotation, is the language of the play, with a few exceptions, the rustic speech of the La Plata region. While this circumstance detracts somewhat from the play's universality, its emotional appeal is universal. *El león ciego*, in my opinion, can stir an audience which does not master the Spanish language. It tells of a giant who has lost his powers and of a family of primitive, but noble people who are doomed. The sober treatment did not fail to be appreciated by both the trained, urban theatergoers and the rural gaucho audiences.¹⁹

As the curtain rises we learn from Pancha that a hostile crowd is expecting Gumersindo, the blind former *caudillo colorado*, at the railroad depot. Once the idol of the gauchos and his party, he has been dropped by the intellectual city politicians, because he is said to have killed two captives in the last civil war, *degollándolos* the old fashioned way, instead of shooting them under the modern pretext of an escape attempt. The former hero has been retired from the service, the party papers distance themselves from him, and the school children insult Machito, his grandchild. All this is discussed by Asunción, the old warrior's wife, his daughter-in-law Goya, and also the father of the latter, Gervasio. Old Gervasio is the local chief of the *Blancos*. Political affiliation is no longer strictly hereditary. Gervasio's son is a *colorado*; his daughter Goya is married to Gumersindo's son, Julián. The older son of the *colorado* leader had been killed fighting on the *blanco* side. Gervasio and Gumersindo—who has not yet appeared—respect each other, “tan amigazos en la paz como enemigos en la guerra.” Their fate had been to fight always “pa hacerles el caldo gordo a los doctores.” The warlike spirit, “el maldito león que está metido de la entraña pa dentro,”²⁰ launched the

gauchos on the campaigns. Finally the blind *caudillo*, “noble como las mismas lanzas,”²¹ arrives. To his old friend and opponent he admits the killings, but war had been “todo su orgullo . . . toda su sencia.” However, he realizes: “Nos pasa lo que al ganau montaraz; los alambraus fueron acabando can él, las ciudades van concluyendo con nosotros.”²² As an angry populace is heard in the street, the blind hero opens the window and armed with a *facón* challenges the crowd: “Aquí está el león!” as the curtain falls.

In the next act the family has withdrawn to the *estancia*. There Machito gets acquainted with the rude tasks of the gauchos, which includes slaughtering of stock, and he likes it. He likes also to chat with his grandfather and to play with a spear. The use of the family *lanza* as a toy annoys the old fighter. If it could speak, he says, “te podría contar de punta a punta toda la historia de este país.”²³ Gumersindo knows the country has changed. There are no more lions to hunt in the hills and he tells the little boy meaningfully: “No es lástima, mijito; es como debe ser nomás. Eran bichos de otros tiempos.”²⁴ While Gumersindo thinks of the past battles, the young men think already of new ones. Gervasio brings the news of another uprising. All activities are interrupted and the gauchos, who neither know nor enquire the causes and the aims of the conflict, are ready to leave. “¿Qué le va a hacer?”²⁵ The women entreat in vain. Everybody is swayed by the emotion; even the blind, old warrior wants to leave, as the column of volunteers passes in the distance. Left alone, he realizes his incapacity, and the curtain falls.

The last act finds the country desolate. Gervasio had been killed and Asunción had died. There are rumors of the approaching end

¹⁹ Brusa tells of instances when the actors in gaucho costume mingled with the spectators during the intermissions of the performance, thus achieving a perfect unity of performers and audience. The spectators, whose families had all suffered in the civil wars, invariably were deeply stirred by the play.

²⁰ *El león ciego*, quotations from Act I, Scene iv.

²¹ I, vii.

²² I, xii.

²³ II, ii.

²⁴ II, iii.

²⁵ II, xi.

of the war. Goya worries about her husband. There is nothing left to eat on the farm except the boy's pet lamb and he is given permission to slaughter it. While he is engaged in the gory task, Goya's brother, Arturo, returns alone from the war. Julián, her husband, the *caudillo's* last son, had died heroically in battle. As Machito comes to admire, innocently, the relic of his father's badge, Gumersindo embraces him, exclaiming: "¡Hijo e'tigre!"²⁶ This is too much for Goya who pulls the child away and the drama concludes with her protest: "¡Basta de leones!"

Since the first performance of the play critics have been unanimous in their praise, but not in their interpretation of the author's intent. His daring in presenting a traditional theme and his impartiality were recognized, but the controversy between those who consider *El león ciego* "la mayor condenación de las contiendas que asolan nuestra campaña"²⁷ and those who view it as a glorification of barbarism has never been completely settled. We are now sufficiently detached to attempt a final interpretation of the drama. Herrera was raised in the city, he came from a *colorado* family, but he was not an adherent of Batlle. He realized that the time of the *caudillos gauchos* was passed, but he was aware of the aesthetic and ethical values of his country's heroic past, just as crude and cruel as that of other nations whose warriors lent themselves to literary treatment. "No renegamos," wrote Herrera in a forgotten article, "de la nobleza del abuelo gaucho, torpe y analfabeta, que a pesar de serlo, nos escribió la historia."²⁸ *El león ciego* is the work of an artist, not of a propagandist. It is a sober, chaste play, unlike the sentimental and melodramatic works of its time. In the past forty years it has only grown in appreciation. The three episodes which compose the drama have unity, the characters are well delineated, all

elements are well balanced, and the finales are very powerful. The spirit of Greek fatality which pervades the entire work was sensed early.²⁹ The figure of the old caudillo has been compared with King Lear, Oedipus, the Zoilo of Sánchez, etc.³⁰ In my estimate, Gumersindo should always be mentioned together with Facundo and Martín Fierro. He has been called, shortly after Herrera's death, "uno de esos hallazgos providenciales que constituyen los pilares de la literatura de un pueblo."³¹ Indeed, the dramatist captured in his work the spirit of the country: "En los sucesos comunes de sus tres actos se conoció, se comprendió el pueblo uruguayo a sí mismo," said an Argentinian in 1931.³² Contrary to the opinion of some critics, Herrera was aware of the value of the play, which was his favorite work and the one he knew was to perpetuate his fame. When the veteran actor, Brusa, found him composing *El león ciego*, Herrera said: "Estoy escribiendo una obra que va a hacer una revolución."³³ He was right; there could be no more *montoneras* after *El león ciego*. It was the drama that marked the end of civil wars in Uruguay and, therefore, became the great national play of that country.

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²⁶ III, xi (Finale). In the 1947 revival of the drama, under the direction of Justino Zavala Muniz—descendent and admirer of the *caudillos*—the child stays with the *caudillo* grandfather and Goya appears to protest in vain. This is obviously contrary to the spirit of the play.

²⁷ *La Razón* (Montevideo), August 16, 1911.

²⁸ "El teatro nacional," *Pegaso*, August 1921.

²⁹ José Pedro Segundo (Ruy Blas), *La Acción*, August 17, 1911.

³⁰ Zum Felde, *Proceso*, p. 528.

³¹ Alberto Lasplacas, *Opiniones literarias*, Montevideo, 1919, pl 46.

³² Rodolfo González Pacheco, Conference at the Teatro Solís of Montevideo, December 1931 (from the ms.).

³³ As related by Carlos Brusa.

Five Contemporary German Writers and Artists

THESE five writers—Walter Bauer, Hanna Nagel, Georg Schwarz, Friedrich Schnack and Hanna Stephan—may be taken as a fair cross-section of German contemporary art expression and are deserving of our faith and our acclaim. They are sincerely interested in our American art and culture; none of them are nationalistic in scope. In fact, they represent the Germany which we are anxious to win as our ally and friend, for they speak and write in the spirit of democratic freedom and human understanding.

The five writers under consideration in this informal and rather subjective analysis were chosen for a personal reason, as I had the good fortune of meeting them in their homes last summer while travelling in Germany. For years my husband and I had corresponded with each of them and had long looked forward to accepting their invitations to visit them. As it turned out, I took the trip alone, so it was not the poet but his wife—in three cases also the daughter—who could accept the invitations into the five homes. It was gratifying to experience the serious and enthusiastic interest each writer showed toward the intellectual problems of America, not feigned for the benefit of their visitor, but arising from a hunger to know the truth about us. Probably it was a rare event for them to discourse at ease in their own language with an American who had a deep interest in their literature and their personal opinions—at any rate, I was happy to encounter spontaneous and friendly attitudes and discussions. While I shall not expose indiscreetly all opinions expressed, yet I know my hosts would not take offense if I pass on to others some of their impressions and ideas. I write for friends about other friends—let it be on this non-critical basis that these notes are read.

Because she is known primarily as an artist and thus belongs in her own category, I shall begin my round of visits with Hanna Nagel of

Heidelberg. My daughter, who had met her before, accompanied me on that fine July day, which turned out to be a regular holiday for the four of us—the fourth being Mrs. Nagel's young daughter, Irene. Hanna Nagel spread out before our admiring eyes an enormous portfolio filled with sketches, etchings and water-colors, all of which gave evidence of her great talent and versatility in style. Delicate detail combined with generous, sweeping lines give all her pictures a charm and grace rarely seen in modern art. Lately I came across some illustrated articles in German literary magazines and I knew at once that only Hanna Nagel could have combined such fantasy and color to create the effect of beauty and artistic charm. She illustrates books and calendars, also post-cards, and recently she published a children's book, for which she had also written the verses. Her love for Paris has borne fruit in several cleverly illustrated articles in various German periodicals.

While Hanna Nagel guided us to the famous Heidelberg Schloss, she kept up a lively conversation about art and life in Germany and asked many pertinent questions about America. She felt slightly consoled when she heard that our artists are not subsidized by the state, but must struggle just as hard as those in Europe. Mrs. Nagel told me of her early years in Berlin, where she had a "Meister-Atelier," a recognized artist's studio, and more work than she could handle. She also thinks back with nostalgic yearning to her two years in Rome, where she spent a happy and successful period of her life. She dreams of the possibility of teaching art in America, but it would be a loss for Germany if this fine artist would emigrate, for her creative work can serve to rebuild her homeland. The struggle for existence is not easy for artists in Germany, but Hanna Nagel has the energy and courage to succeed; of that I am sure.

Because of the liberal and democratic ideas expressed in them, the books of Walter Bauer were banned in Germany during the years 1933 to 1945. Outwardly this prolific novelist showed no signs of bitterness or endured hardships—he radiated a genial cheerful friendliness when we visited him in Stuttgart. Yet on that evening all trunks and boxes had already been sent to Genoa, from where he was to sail to Canada in a week or so. Why was he leaving? Because he was tired of the lack of intellectual stimuli in Stuttgart—his three years there had worn thin his patience with the narrow “Kleinbürger-tum,” the Babbitt citizenry. He yearned for a breath of fresh air and freedom and he hoped Canada would still that hunger. Knowing many of his books, I could easily understand this urge to travel to new lands. Here are a few titles: *The Sun of Arles*, *Pole-Flight*, *Mount Everest*, *Wanderer in the South*, *The Song of Freedom*—such books express his yearning only too clearly. What has he found in Canada? His first published reports were not too cheerful, for he had many practical problems to solve and the loneliness threatened to engulf him. But he did find the longed-for freedom and feeling of space, he is now working on a new novel with his former enthusiasm and courage. His last published book in Germany was the long post-war novel *Better Two Than Alone*, a serious love story against the background of a shattered Germany, where young people were forced to pick up the pieces of their lives and help each other make a whole destiny out of the fragments. Walter Bauer also told us of his “Hörspiele,” his radio scripts that were being used in German and Swiss studios. The future of this fine writer should be the concern of his countless German readers and his publishers. It is regrettable that he found it necessary to leave his homeland, for it cannot be easy for a writer to be transplanted—but we hope that Toronto will prove to fulfill all his dreams and aspirations in time. It was a rare privilege to meet him almost on the very eve of his departure from Germany.

The Swabian writer Georg Schwarz now lives in a beautiful suburb of Munich in a pleasant house set back from the street to give the effect of rural seclusion. A few days before my visit Mr. Schwarz had celebrated his fiftieth birth-

day and I could admire the lovely floral offerings sent him by his friends. Sharing also the birthday wine with my host and his wife, I felt at ease and gladly answered their eager questions about our writers and artists and also, because Mrs. Schwarz is principal of a girls' domestic science school, about our educational system and theories. Such exchange of information and opinions is of real value and leads to true understanding. The books of Georg Schwarz that I had read are of cheerful and optimistic nature, so I was surprised when he expressed pessimism and bitterness about the current problems of Europe. He deplored the change in literary trends, the tendency to copy American styles, and other phases of German culture. The next day I heard similar views from a leading book publisher of Munich, so I realized that there are probably many intellectuals in Germany who share Georg Schwarz' grave apprehensions concerning the future of the arts in Europe. Currently Georg Schwarz is literary critic and commentator for a Munich radio station and probably a very good one, as his speech is animated and sincere and his ideas stimulating.

In Überlingen on the Bodensee (Lake Constance) lived the well-known writer Friedrich Schnack. Other German cities had been home to him—Dresden, Frankfurt, Nürnberg, München—but for the last fourteen years he and his wife with their son had lived in a suburban home in Überlingen, surrounded by hills and forests. How pleasant it was for us to share a friendly Kaffeestunde with these three interesting people and later to wander with them through the beautiful botanical park near their home. I had always treasured Friedrich Schnack's exquisite books on butterflies and plants and his recent charming work “Der glückselige Gärtner.” His masterful nature descriptions bring us close to the animals and insects, the trees and flowers, the plants and vegetables that he so lovingly brings to life for us. His clear blue eyes have a child-like, quiz-zical expression, his motions are quick and restless. The son Sebastian is a serious, questioning young man, who graduated from the Odenwaldschule and now dreams of coming to America some day. He is a proficient linguist, speaks French and English fluently and was studying

Italian last summer. Sebastian paid the price of anti-nazism by losing one year of schooling when he refused to join the Hitler-Jugend. Such sentences are quickly spoken, yet one could sense the memory of bitter years of mental and spiritual struggles that beset this family during the Third Reich. Since our visit in Überlingen the Schnack family has moved to Sorengo in Switzerland, also in search of peace of mind and new stimuli. Friedrich Schnack's books are coming out in new editions and translations, yet this author also complained of a decline in literary taste. He regretted the fact that those readers who have not succumbed to the shallow and sensational best sellers are of the academic and professional classes who can not afford to buy books. Here was the fourth time I heard bitter and disillusioned views about the status of art in Germany, for Friedrich Schnack expressed the same pessimism as Hanna Nagel, Georg Schwarz and Walter Bauer.

Nestling in the Harz mountains is the old city of Osterode and at the end of a long steep road on top of a hill stands a lovely home from where one can gaze into the beautiful mountainous scenery. Here lives a remarkable woman, whose life and work reflect the glorious expanse of her surroundings. To see Hanna Stephan stand in her beloved garden, looking out to the mountains and relating events of her life during and after the war years was indeed a great experience. Miss Stephan has a doctor's degree from Marburg university, where she majored in sociology. From her studio on the top floor of the house we also gazed off into the Harz, although my eyes were often attracted back to the lovely furnishings and decorations of the room Hanna Stephan created. This artistic atmosphere was a perfect setting for the charming blue-eyed hostess, whose gentle and calm manner cover a strength and courage revealed in her writings. There is power and dynamic force in the long post-war novel *Engel, Menschen und Dämonen*, which has been acclaimed as one of the great books about the refugee

problem. Its author has been invited to extended lecture tours and radio appearances on the strength of this successful novel.

The city of Osterode in August 1952 was celebrating its eighth centennial and it was Hanna Stephan who wrote the festival play for this occasion. It was produced each night on the open air stage on the market place. Although I could not stay for a performance, I was given a first-hand introduction to the stage and theater by the authoress, who while pointing to the platform, wings and orchestra pit described the symbolic characters and pageant-like actions of her play. Later she graciously presented me with an autographed copy of the play. While we dined in the Rathskeller the publisher of the book came to our table and assured Dr. Stephan that her play was being enthusiastically received by the public. The director of the Osterode Gymnasium also came up and told Miss Stephan that he had ordered her play to be read and discussed in all classes of his school, as it has not only historical but also literary and eternal value. It was an unforgettable experience to see this modest retiring woman receive such acclaim with childlike pleasure and gratitude. The entire afternoon had been for me a wondrous gift, for I had come close in spirit and heart to a great artist and a wonderful personality.

It would be futile to attempt a critical appraisal of the five writers I met, but we need not despair of the future of German art and literature as long as such men and women are painting and writing today. They are anxious to rebuild on the ruins of the old world a new way of life dedicated to beauty and truth, love of mankind and hope for a better world. It is good to note that German publishers are offering more current books in translation than ever before, so that our German friends may be accessible also to those Americans who do not read their language.

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Teaching Foreign Language on Television

FOREIGN language teaching via TV is becoming increasingly popular. No methodology has been established for meeting the many new problems this medium presents. Each of less than a dozen such programs in the nation during 1952-1953 was conducted in a more or less experimental mood.¹ Many problems, largely classified as audio-visual, were met and are being met with varying degrees of success in widely differing ways, depending upon individual styles and resources. Teachers in this mushrooming medium and those planning to give TV programs in scattered parts of the United States are asking recurrent questions concerning procedures. The following notes, growing out of these questions, are set forth as the way some problems were resolved in conducting "Spanish is Fun," WFIL-TV, Philadelphia.²

OBJECTIVES

This is the basic question: are the objectives to transmit solely an oral-aural language skill, to entertain, or to teach civilization through songs, folklore, and realia? The objectives of "Spanish is Fun," as stated in the *University of the Air Syllabus*³ were:

This series has an immediate and a long-range objective. The first is to develop a necessarily limited listening, understanding, and speaking skill in Spanish. Watching some actual classroom situations, you will follow simple Spanish in its oral and written forms. Picturesque facets of the language, commonly neglected in many classes, will be highlighted. . . . We will use lots of Spanish proverbs. . . . You will hear Latin American folk songs sung by . . . students of Spanish. These things should contribute to the first objective. Secondly, let us discover more about Hispanic cultural patterns and attitudes as manifested in the folklore, music, and literature of Spanish-speaking peoples. . . .

Depending upon community interests, sponsorship, and resources, the objectives must be stated clearly by experienced teachers who know how high to dream and how to limit the vision to attainable proportions.

BASIC ASSUMPTIONS

Objectives must be expressed in terms of a few basic assumptions: what is the audience's background (ethnic and language ties, degree of contact with the language from beginner to native-speaker levels, average age-group and maturity of interests)? What is the learning capacity? What kind of audience continuity can be expected? The teacher cannot present graded materials unless he can assume the audience is growing systematically and accumulatively with the program.

PROGRAM LENGTH

The most suitable length is from thirty to forty-five minutes. Interest tends to diminish after this period. Fifteen minutes, the length of some similar programs, is adequate for little more than an appreciation approach—which is, of course, a very valuable contribution.

FREQUENCY OF PROGRAM

If the objective is a modestly active language skill there should be three weekly sessions. An effective college course in the conventional sense with but one weekly session does not seem possible. The present program average seems to be one per week.

THE PRINTED WORD

The language teacher knows that it is insufficient to pronounce words and phrases without reinforcing them via the visual medium. The hear-say-see methodological ideal is not easily

¹ Some foreign language TV programs and developments in this field are described in the *Modern Language Association Bulletin* number 5, May, 1953.

² In the *University of the Air Series*, co-sponsored by WFIL-TV and the Pennsylvania State University, Ogontz Center. The program was 30 minutes weekly, 11:30 A.M. February 4 through May 13, 1953.

³ Mimeographed and supplied for .25 to all subscribing members of the *University of the Air Series*.

implemented on TV because time moves so rapidly. In "Spanish is Fun" hearing and seeing occurred at the same time. The popular opaque projector, as a means of presenting the printed word, was rejected in the present program because it was impossible to point to phrases while pronouncing them for the viewers.

The lettering problem was met with the LeRoy pen and templates. One does not need a complete lettering set. Adequate are: 1) the fixed scribe, 2) templates 1000 C and 700 C, and possibly a 290 C if one prefers to work with smaller letters, 3) a number eight and a number ten pen point, 4) the adapter ring, and 5) the LeRoy lettering board large enough for 22×40 cards.

For best visibility on TV, one can use black India ink on light yellow, grey, or pale green cardboards about 22" by 40". A slick surface is best for easy ink flow. Cardboard or stiff material is good for quick handling on the TV set. The longest sides should be at right angles to the floor, so that the camera pans downward. A margin of about two or three inches should be left all around the cardboard so that the camera does not overshoot the uniform background. In one shot the camera takes an area of about three perpendicular to four horizontal proportions. The teacher places these previously lettered phrase and vocabulary materials on easels, in correct chronology for the program. They should be free from tapes or tacks for easy handling. These advance preparations, with concise notes for the program director (whose contact with the set usually is through the cameras), and one rehearsal unless the program is very informal, constitute minimum preparations for depicting the printed word to the TV audience. Cameramen can follow developments, taking tight shots of the lettering with convertible lenses. With very little practice the teacher can produce work that is strikingly professional and easily photographed, even if his free-hand lettering ordinarily may resemble that on a kidnapper's ransom note. For extensive presentation of the printed word, the blackboard is inadequate.

Another device used effectively on "Spanish is Fun" was to letter phrases, proverbs, or verses on a cardboard, make a photostat negative from this so that the white letters appeared

against a black background, and superimpose or double-expose this over the speaker's face so that the audience sees the written representation of the spoken materials while seeing the speaker. Particularly well received were *The Lord's Prayer* in Spanish and *The House That Jack Built*. With the former a down-under music contributed dramatic effect.

Another device was to hinge a small strip of cardboard over a key word or answer to a question; the question was asked while the audience had a moment to find an answer. Then the "lid" was raised on the question, revealing the answer.

REALIA

Cultural materials should accompany the language instruction. Any metropolitan station has a film library which can afford instructional, supplementary, and entertaining values. Without them the program may become unvaried and flat. Perhaps the instructor may introduce Latin American dances in a session. The film librarian may suggest illustrative materials to feed into the program. Touristic souvenirs, if fitted into perspective and continuity, can help. In one session the writer briefly displayed objects illustrating the Hispanic tendency to adorn functional items—money belts, Mexican knives carved with proverbs, ornate chess sets, leather works, and native costumes such as the *China Poblana*.

Most stations can use consecutive frames of 16 mm film as slide projections; up to forty changes of subject matter can be made per minute, making possible a limited animation.

Photographs for TV transmission should be matte, trimmed of margins, and of moderate but not excessive contrast. Bold lines transmit better than thin lines. Photographs should be mounted on stiff material of about the same grey tone as the picture's background. The over-all brightness must be maintained at a constant level, since varying picture intensities necessitate engineering compensations. A faintly varying grey background with bold blacks and whites in the infield is good. Whites, because of their halation tendency, make good highlighting effects. A series of cards to be flipped consecutively must be treated identically with reference to position of letterings,

photographs, or sketches to be projected, color intensity, and size.

THE INSTRUCTOR

The program's success depends largely upon the instructor, who must have an effective enthusiasm for language teaching, a good oral command, plus that elusive spark which enables him to obtain and hold audience interest. A debatable issue is the male versus the female voice. Some contend that, all things equal, a male teacher is slightly preferable, alleging that the voice transmits better. The female voice could contribute some variety in a program, providing a contrast from time to time with a male voice. A native speaker having a slight accent in English should spark considerably the program. He should have, however, the necessary insights into problems involved in acquiring a language that is native to him.

ONE-MAN SHOW OR CLASS SITUATION?

This depends upon resources, objectives, the teacher, and studio sizes. If the objective is a basic speaking knowledge, the one-man theme is probably more effective, direct, and appealing because viewers are more clearly stimulated to a response. Still, a variety of faces and voices enhances the program. Group participation of more than a dozen persons presents mechanical difficulties, the chief of which is the sound boom which may not pick up voices "in the back." If the teacher uses the question-answer technique the boom operator cannot maneuver the mike-boom into receptive positions fast enough to afford spontaneity and smooth transmission. One means of solving this problem is to have three or four volunteer students before the camera area at the same time so that the boom can remain stationary for reception.

Of the fifteen week series of "Spanish is Fun" one of the most generously and enthusiastically received telecasts was a class situation: thirty children were borrowed from a local grade school. The writer previously had worked five times in twenty minute periods with the children on easy Spanish phrases and songs. In a relaxed, informal session before the cameras these children responded beautifully, singing songs in Spanish (*Las gaviotas*, *Adelita*, *Las posadas*, *Fray Felipe*, and *Noche oscura*), and

responding fluently to the following questions: ¿Cómo te llamas? ¿Dónde vives? ¿Cuántos años tienes? and ¿Qué hora es? For telling time a clock-face visible to participants and the cameras was used. The minutes were avoided. The phrases were few. On TV single-emphasis and consolidate-as-you-go are crucial. The audience must not be confused with excessive materials that will destroy confidence. If groups are used they should be small, because of staging difficulties.

PROGRAM OUTLINE

The audience subscribing to the program must have an outline to follow. This permits better continuity, review, and orientation to forthcoming materials. The outline should be mimeographed on a "native" typewriter with appropriate accents and foreign language letters. A bibliography for further individual study is valuable, along with the words to supplementary materials (such as songs) used, and vocabulary or phrases. The "Spanish is Fun" outline, numbering fifteen single-spaced pages, is the longest outline of the *University of the Air Series*. It contained far more material than could be covered each lesson, betraying the writer's overestimation of how much material could be covered per session. Simplicity in the outline is important because the TV audience should be encouraged rather than deluged.

GRAMMAR

Very little grammar should be touched. Hundreds of texts explain necessary points. Grammar can be treated functionally and inductively in doses that are short, sweet, and to the point. Some presentations of cognates and brief picturesque etymologies have entertained and instructed the audience in "Spanish is Fun."

MUSIC

Nietzsche said life without music would be a mistake. The TV language class, if not a mistake, is much less interesting without it. With good student talent and careful rehearsals, or professional guest artists, the teacher can introduce a new song each session. It is well to go through the words to the song slowly, presenting them visually to the audience, either before or

after the song. Successful songs which the writer arranged for trio and presented were "Desesperadamente," "La llorona," "Noche," "Noche oscura," "Quizás," and "Tres palabras." Three rounds used were "Fray Felipe," "Fray Martin," and "Cielo y tierra." A regular student trio with piano appeared on each program, opening with one verse of "Las gaviotas" as a theme song. This is a lively melody, easy to sing, and has a self-singing harmony.

TVFL FOR CREDIT?

As Prof. T. T. Beck (Univ. of Georgia) and others suggest, TV can be a valuable supplement to university extension courses, if given with sufficient frequency. Students would have to submit written assignments and take a campus examination over materials covered. One possibility for measuring student progress is to give about every fifth lesson an oral test using materials previously presented and having listeners mail correct responses on a post card. The teacher does not have the dangerous right to assume that the student is not developing bad pronunciation habits or that his materials are being assimilated day by day. It is problems such as this which must be anticipated so that the program can be shaped accordingly. If a basic course in the foreign language is given, the teacher must be fully aware of the danger of the students' developing faulty pronunciation habits and passivity at the outset because of lack of personal contact with an instructor.

OTHER TVFL PROGRAMS

(1) WHBM-TV has featured Prof. D. Lincoln Canfield (Univ. of Rochester), a "natural" for this medium, in "Spanish Today," a weekly fifteen minute program. Prof. Canfield depicts Hispanic customs and mannerisms while introducing his audience to basic Spanish phrases. Through memorable and amusing incidents and conversations with an imaginary Meester Esmeet he brings facets of Hispanic life to the audience; negative and affirmative camera nods or shakes intensified audience rapport in typical market bargaining situations. Topics of a recent Canfield series

were: *How's Spanish?*, *People at Large*, *People by Themselves*, *Small Talk*, *Bargaining to Eat*, *Wachucar*, *Mister?*, *One-fourth of a House*, *Entertainment Seated*, *Entertainment Running*, *Bargaining to Wear*, *A Party for Men*, *Arms on the Table*, and *Cinnamon Skin* (song). Each session is coordinated neatly in terms of Hispanic attitudes, gestures, and phrases. This approach is a type of situational teaching and is available only to a teacher gifted with a sharp insight into Hispanic ways of life and a capacity for pantomime.

(2) WBEN-TV has featured Prof. Manuel H. Guerra (N.Y. State University, Buffalo) in "Fun to Learn About Latin America," an excellent fifteen minute weekly program. Prof. Guerra also stresses cultural patterns via songs, dances, dramas, and integrates the language with notes on the geography, history, and economy of Latin America. Helpful AV aids are flags, masks, dolls, pictures, clocks, serapes, and maps. He often uses a modified snowball technique in vocabulary presentation: e.g.,—Mi mamá. Mi mamá está en la casa. Mi mamá está en la casa blanca.

(3) WOI-TV has featured Prof. Frederick Schwartz (Iowa State College, Ames) in "Ein Zwei Drei," an original thirty minute German program three times weekly for six weeks. He describes one device:

I frequently asked my viewers questions and requested them to repeat after me, always giving them sufficient time to respond. Knowing . . . the mistakes they might make I pleasantly chided them at times and made them repeat. One little boy wrote: "It's such fun when you pretend that you can hear us make a mistake or when you say, 'Now that was really good!'"

Prof. Schwartz stresses the importance of simple materials, the oral approach, de-emphasized grammar, cognate study, the use of ditties, rhymes, and children's stories. It is much easier, he asserts, to shape TVFL programs for children rather than for adults. He feels, with the writer, that TVFL, if properly handled, can provide a vital impulse to FL teaching in the United States—especially in the grade schools.

JOSEPH RAYMOND

Pennsylvania State University

The Bridge

PRACTICALLY every foreign language teacher attending the now historic conference on the role of foreign languages in our public schools, with special emphasis on the elementary setup, held in Washington in January, 1953, left that conference with a resolute determination to improve his teaching, and to participate everywhere and anywhere in spreading the good word of a wider horizon for the languages he was interested in. So here I am, to talk to you today about bridges in *French linguadynamics* and *French linguapublicity*—these two words are my own—in the present and future high school French programs.*

In one sense, what I have to say is not new, for the bridges of which I shall speak were bridges long ago, much the same as that historic one in Paris, the Pont Neuf. But perhaps we have forgotten them, or we are too timid to cross them, or we just don't recognize them, or perhaps we walk on them everyday, never realizing how strong and sure and solid are their foundations, how universally true their inscriptions, how beautifully proportioned their spans, nor do we realize that if we stop once in a while on them in the rush of routine activities, the pauses on these familiar bridges will provide undreamed of vistas to reinspire us, to restore the courage of our one-time convictions, and lead us once more to truer, better, broader achievements in our French teaching.

I shall point out just a few.

Are these bridges arranged in the order of their importance? I'll let you be the judge, but if just *one* of these bridges reaches you, that will justify my title *The Bridge*; that is why the title is, you see, *not* plural!

And here is the very simple outline I hope to develop:

First: The bridge from you to your pupils and *their* bridge to you.

Second: The bridge from our present high school French program to the expanded French program as contemplated in its relation to the elementary school on the one hand; the college,

the university, and/or the community on the other.

Third: A very brief mention of the bridge we, the French teachers, must cross for dynamic and constant self-improvement to meet the demands of the expanding program.

First, the bridge with which we are mainly concerned here *to* your pupils and the one *from* them to you is *French*. They learn to understand French by hearing it; they learn to speak French by speaking it; they learn to read French by reading it; they learn to write French by writing it. It's that easy to concede but—and I'm *not* just talking about the secondary level—is it that simple to carry out?

Day in, day out, *French* must be used *at the level the pupils have reached, in* the classroom, *in* the halls, *at* your classroom door, *in* the lunchroom when you see your pupils at a table, *on* the street, *in* the stores, *on* the bus, *in* the school offices, *in* the school study halls, and when you talk to them over the telephone, or write marginal corrections on their papers. No pupil, parent, counselor, department head, supervisor, principal, nor other administrator can have one single valid argument against that type of competence on the part of the high school French teacher, and I should like to add, underscoring it, that type of competence on the part of *all* of our college and university French instructors, teachers, and professors, too!

Although the primary purpose of this paper is *not* a discussion of French methods and techniques they are so closely associated with the French *content* of our courses I can not omit them here where I wish to give some examples of exactly what I mean. And here is *one* example:

It is registration week. Second-semester French pupils are enrolling in class. There are the routine matters of filling out the class cards, explanation of the change in time for the

* A paper prepared for the French section of the CSMLTA and read at the meeting held in Cincinnati, Ohio, on April 11, 1953.

meeting of French class on weekly assembly days, the assignment of seats, the purchases of texts, notebooks, ink and paper for classroom tests, materials for the bulletin boards, colored chalk, poster board crayons, paints, blotters. Every *detail* of these routine matters that first week is a chance to *re-teach* in this second semester French class the days of the week, the numbers, time-telling, the vocabulary of classroom supplies, the colors. Pupils set up a store; some are the merchants; others the customers; buying and selling are in French. Not one single word of English is used in these practical classroom procedures. The better French pupils help the weaker ones and even drill them! I have seen French teachers go through all of this in English and complain afterwards that it took them so *long* before they could get started on their *French* teaching! This wasn't, you see, the first lesson in the French text-book for second-semester French.

Here is another example:

A third semester high school French class is about to begin a new little reader. Actively in French, these pupils have been using in speech, comprehension, reading and writing within *definite, controlled, repeated*, vocabulary limits the present tense, the future, the imperative, and the *passé composé*. Now, knowing that the new reader begins with a description in the past on the very first page, the teacher develops the new tense through her own original paragraphs before using the reader at all and on a purely conversational basis treating the new tense first as *vocabulary* to discuss the circumstances in her paragraphs. There follow very naturally in the French class, *because* the pupils have been brought up that way, *questions* from *them* on the new tense, its meaning, its spelling, its pronunciation, its difference from the *passé composé*. Here the good lessons of first year French on *how* to ask questions in French—one of the *weakest spots in French teaching*—these good lessons become once more the bridge over which the pupils pass, time and again, to get the needed information on the *passé descriptif*. Then comes the use of the reader. Again, questions from the pupils; then recognition and active search for the tense; then active search for the *other* previously taught tenses to compare their meanings, spell-

ings, pronunciation with the *passé descriptif*; expressive reading; dictation; and last but by no means least, oral composition using the *passé descriptif* as it was used in the reader—*thème d'imitation*—followed by work at the blackboard, and written work at home.

Within the lessons of *any* French language unit, the bridge with which we must be *constantly* concerned is the relationship between what has been taught before and what is new. A French teacher must *know* and *prepare* the long road ahead of his pupils, and he must *know* and *go over* the short road they have just travelled. Otherwise, the pupils will learn only here and there parts of French, isolated each one from the other.

In the third and fourth year French classes in our high school, there was tremendously heightened interest and excellent work in French on the unit "L'Enseignement en France" after fifteen of our twelfth graders who had attended the foreign language section of our Wayne University careers conference for high school seniors gave reports in the classes. When we began the unit, one question after another came at me. "Pourquoi dit-on 'L'enseignement secondaire se donne dans les lycées et les collèges? Pourquoi le mot 'collège'?" Another said "Dans notre livre de conversation"—she referred to "Causons S'Il Vous Plait" by Germaine Mercier and Kunda Luzenska, Harper and Brothers,—"il y a la phrase 'Si vous voulez organiser un Cercle Français, la première chose à faire, c'est de demander au directeur de votre école la permission de le faire.' Vous dites qu'en France on n'a pas dans les lycées les clubs comme les nôtres à Mackenzie." I had to explain that Mlle. Mercier's book is based on American situations although the text is in French. And then, of course, came the inevitable: "Est-ce que l'enseignement en France est meilleur que le nôtre?" To point out one *difference* I gave a short account of my own experience as a very young American student many years ago, the only undergraduate in a seminar at Columbia University where there were five students, working for the first time with that *great* professor from the Sorbonne, the late Henri Chamard.

The constant use of French is not easy! The

high school French teacher must be sensitive to fatigue moments in the classroom, knowing when and how to shift the tempo of his teaching. For example, from rapid conversational drill to silent *easy* reading, or from choral repetition to individual recitation, or again from serious, difficult, and laborious correction of compositions, oral and written, to short dramatic skits, memory passages, anecdotes, amusing games, songs, records, yes, and even punning on French words. Those are French bridges, too!

Suddenly, the French pupils realize they are making substantial progress, progress in understanding, progress in speaking, and in reading. There comes a feeling of power, a new development of intense interest in more challenging French materials, a desire to speak more French, hear more French, read more French, write more French. With the news of all they are learning taken to their homes, parents come to visit the French classes; they promote extra-curricular French activities; they go to French movies with their children and some of them, one a member of our Board of Education, even asked to attend our foreign language workshop. The pupils swell the French Club. They get their friends to elect French for the next semester. They want a French table in the cafeteria. They want *more* French readers, *more* French correspondents, *more* French newspapers, *more* French films and slides, *more* trips to the Art Institute to the French galleries, *more* French dinners at the nearby trade school where the teacher of *l'art culinaire* is a Frenchman, M. Georges Marchand. They *ask* for the tape recorder so they can correct their pronunciation. They *ask* for help outside of the class hours. They are willing to spend *hours* on the preparation of oral examinations or dramatic skits, French class programs, poems, the learning of songs, and the preparation of an assembly program for the school. They compete for the role of the French announcer to give in French the backgrounds of *La Folle de Chaillot* and *Le Malade Imaginaire* presented by the dramatics department for the school and the community in *English* but with help from the French department. They prepare *more* French exhibits, hand made articles, embroidered in French, printed in French, painted

in French. They photograph the French classes in action for schoolwide publicity.

There is not the shadow of a doubt in my mind that the failures of some of our secondary French teachers to hold our pupils for three or four years have been due to the lack of an *intelligent* and constant use of the French language in the classroom, and to a certain *emptiness* of *ideas* in the use of the rich materials at our disposal. And I hasten to add that the successes of some of our secondary school French teachers is due to their devotion to *la bonne cause*: a highly intelligent use of the French language in a warm-hearted, human, richly vitalized creative French curriculum with emphasis on the beauty of French. I am *realistic* enough to add that after our students leave us, many of our college and university instructors and professors have quenched the French flame that in some of our secondary schools where the aural-oral method is used, burns high!

If in high school *now* in fourth year French we can teach du Bellay's *Sonnet des Regrets* in connection with a reference to it in Acremant's charming play "Ces Dames aux Chapeaux Verts" (no longer published, alas!) or supply the pupils at *their* request, because of a reference in the same work to Voltaire, some of his letters, or read *with* that excellent text by Keating and Eldridge, "Souvenirs de la France," one of Molière's short plays *because* there is such a good selection on Le Théâtre-Français in "Souvenirs de la France"—and the pupils are studying Molière in World Literature in English at the same time—then we have crossed other bridges with them, the memories of which will remain forever with our French pupils whether they ever go to college or not.

And here before I discuss what all I have just said has to do with the expanded foreign language program in French, I should like to quote what André Maurois says of *Alain*, that great teacher, under whom Maurois studied, and who, although he could have had other appointments, remained until his retirement a teacher in the Lycée Henri IV, Paris.

"Sur l'éducation, Alain avait quelques idées très fermes. Il pensait qu'il ne faut jamais tenter d'en faire un jeu facile. *La difficulté ne rebute pas l'enfant; elle l'excite*. Aussi voulait-il que l'on ne fît lire, et même aux plus jeunes, que

de beaux textes. 'C'est le vrai culte,' disait-il 'et le mot culture nous en avertit. Je suis bien loin de croire que l'enfant doit comprendre tout ce qu'il récite . . . L'enfant sera pris par l'harmonie d'abord; écouter en soi-même les belles choses, comme une musique, c'est la première méditation . . . Semez de vraies graines et *non pas du sable.*'"

Which leads me to the second point of this paper: the expanded foreign language program with its implications for French in our public secondary schools. If some of us have been able to achieve a certain measure of success in the French language there, how much *more* can we do in the future?

What are the problems we shall meet in dealing with the *parents* and the *administrators* in our separate communities to convince them of the greater *values* of French?

What are the problems of the administrators with whom we shall have to work, once French is accepted and offered in the elementary schools, in helping them arrange high school classes for elementary pupils already prepared in French and who wish to continue their French study?

How can we help work out parallel French programs in our high schools in the transition period, taking care of the pupils electing French for the first time in the ninth, tenth, and eleventh grades and still provide advanced French instruction for those who want to continue their French begun in the grades?

Where, if we have difficulty in getting well trained French teachers *now*, shall we get the innumerable French teachers needed with sufficient background in handling elementary children to teach them French *well*?

Shall all pupils who want to take French be permitted to elect French before we get them in our high school classes?

Are we versatile enough to teach them as they shall have to be taught in the secondary school under the new setup with its enriched French curriculum?

Are the secondary French classes going to be a bridge from those in the elementary school to those in the college and university?

Are they to be a bridge only?

Will the college and university teachers of French sit down with the elementary and sec-

ondary French teachers and work out with them the details of this program which through the coming years will affect not alone the *content* of the French courses but the *methods* of teaching French at the college and university level, the vocations, and the points of view on world affairs of our future citizens?

Is it not *wise* to consider that our secondary schools for millions are *terminal* and *not* a preparation for college? Have we a strong enough creative imagination to project ourselves and our French teaching ten or fifteen years hence and realize what the values of the ability to use the French language are for those high school pupils for whom the high school classes are the final organized cultural learning opportunity?

Those are a *few* of the problems confronting us. I do not pretend to have the answers. No *one* person has. But this I *know*. Every single one has a solution. The solution lies in our heads, our hearts, our hands, provided we work together.

If we *believe* that the study of French is and I quote, "not a college requirement but a world requirement"; if those of us who are American born and not of parents who spoke French at home remember the bridges we had to cross to arrive at where we are; if we can recall the voices of our great French teachers speaking to us out of the past; if we meditate in French, think in French, converse and discuss in French, drawing upon a deep subconscious reservoir of the French language we have built for ourselves; if we can write in French; if we can joke and pun and sing in French; yes, and if we *can* and *do* pray in French; if we can somehow measure the broader vision, the deeper understanding we have of that great nation across the seas whose constant struggle for liberty equals our own and who has given us so richly of her heritage, we shall carry forward, without losing one of our own great American ideals, this great program!

I have some recommendations to make. You may accept them or reject them as you see fit. I am adding them to the ones I made in an address entitled *French Unlimited* before the American Association of Teachers of French assembled in national convention in New York in December, 1950. (Some of those recommendations to my everlasting joy are already

well on the way to fulfillment.) Here are my recommendations in spring, 1953.

1. I recommend that French teachers write to the Office of Education in Washington requesting the lists of schools now carrying on the teaching of French in elementary schools and that they send, or have their supervisors send for the materials used in those systems.

2. I recommend that these materials be studied and then if they fit our community needs, that they be brought to the attention of the boards of education, school administrators, teachers, parent groups, clubs and organizations in each locality with emphatic but tactful insistence.

3. I recommend that French teachers request funds from their school boards to pay for visits to the Cleveland schools and other communities where a continuous successful French program is in operation.

4. I recommend that our present pupils, former pupils, college and university students be *represented* on our French planning committees. To leave representatives from *them* out of *our* conferences is just exactly like trying to teach French without using it in the classroom. (I sent this recommendation to Dr. McGrath on my return from Washington.)

5. I recommend that principals, department heads, elementary and secondary supervisors at village, town, city, county and state levels be invited to *good* French classes in elementary and secondary schools to see what is going on *now* and to talk with the pupils and the student committees about their work in French, and all their activities in the language.

6. I recommend inviting them to our French workshops.

7. I recommend intensive cooperative study by French teachers of the content of courses in the elementary and secondary schools where we teach, so that when we develop new French materials they enrich the content of the courses now offered in other fields in our own language.

8. I recommend a careful thorough examination of the preparation of elementary and secondary teachers in our schools to see what French training they possess and I recommend an in-service training program for these teach-

ers provided they *wish* to teach French and if they are willing to discipline themselves through the self-improvement training program before attempting to teach French to our elementary pupils.

9. I recommend that present successful well trained secondary French teachers working with elementary teachers and supervisors be used to train new French teachers in methods at the same time these new teachers are studying with native teachers to perfect their oral ability and their background.

10. I recommend securing the services of well trained well equipped *retired* French teachers to help us with the expanding French teacher program.

11. I recommend *slow*, studied, progress. To quote Dr. McGrath, "It is better to have an imperfect success, than a perfect failure."

12. I recommend that the teacher-training programs in French be expanded to include in French such courses as mathematics, physical education, cookery, sewing, manual training, arts and crafts, commercial subjects, and music.

13. I recommend an intensive and thorough examination and re-examination of French texts now on the market and some now being prepared as "quickies" for this new program. Be wary! Some of them so beautifully bound, so colorful to look at make me think of the French expression not applicable to books: "Belle tête, mais de cervelle point!"

Time is passing but I must say a few words concerning the third great bridge, that of self-improvement. It is built on two foundations: one, a recognition of one's own inadequacies in certain areas of French language and cultural learning and the other, a knowledge of where to get that learning and the practice one needs in it. I do not intend to repeat here the ways for self-improvement I listed in my article *What is Your Realia Quotient?* a few years ago in *The French Review*. Every French teacher here today can undoubtedly match them with many, many more.

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The Language Challenge

ON THE morning of September 15 I was hurrying to a 7:45 language meeting.* I was admiring the sunrise sky in the East—when suddenly my record for 25 years' safe and sane driving is broken. The sun obscures a red light at an intersection, a car hits me broadside, I am thrown on to the pavement and spend the next two weeks in the hospital.

At first I thought the jolt must have shaken out of me any ideas for this paper but almost immediately I realized that on the contrary it had given me my text. For years we language teachers have been looking far away too at a sunrise sky. We make pretty speeches about the contributions of languages to world peace. We organize committees to discuss it and we write editorials to prove it. And we remain oblivious to the immediate situation and do little or nothing to prevent forces from crashing in on us from all sides.

What has been the history of foreign language teaching in the last three decades? It seems to me that if we had deliberately wanted to destroy the public's faith in us we could not have done a much better or more thorough job.

First, we allowed to circulate more or less unchallenged the idea that Americans were not linguists. The head of languages in a big city asserted that to me many years ago. He wanted to prove that only one language should ever be tried by Americans—namely, his own.

Then we concealed all the charms of language study by winding ourselves up in a maze of methodology. Chemistry teachers were teaching *Chemistry*. Mathematics teachers were explaining *Mathematics*. We were not teaching German or French or Russian or Spanish. We were rather expounding the direct method or the X method (advertising some special school or locality).

We were petty. We fussed about whether we should lisp the letter z or not in Spanish.

We spent hours and covered pages talking against translation—as if that were not one of

the most important abilities language study should produce. Every time I heard the radio mention in recent months that the translators were working on the Korean truce terms, I smiled to myself. Bad—very bad. No one should ever translate. Of course all we ever needed to say was that translation, like money getting or anything else in life, is bad when it is out of proportion to other factors. In other words, TRANSLATION WAS BAD IF IT WAS ALL THERE WAS TO THE LANGUAGE CLASS.

Then grammar had to be condemned in more thousands of pages. We cannot seem to divest that word of the bad connotation it acquired along in the Middle Ages and we cannot honor it in its desirable and helpful form. Teaching a boy to say correctly "I want to go" and "I want him to go" and to distinguish between "He has" and "He had" is not evil, but we must whisper if we have a visitor or he will say we're using the grammar method.

It is true that when I first taught Spanish there were remnants of the old Latin grammars and it was necessary to ignore or adapt the undesirable parts. "The subjunctive in adjective clauses"—as if anybody wanted to stop to identify an adjective clause! If all the adjective clauses HAD or DID NOT HAVE a subjunctive it might have helped but it was only a useless stumbling block. Then the translation of a present subjunctive as MAY DO something, when we know that it seldom is that and frequently corresponds to our own infinitive. I tutored a boy from a military school this summer and was interested to find they were still requiring the MAY EAT translation for COMA.

But these little prehistoric remnants in language texts created no hardships to be compared to what we have found in the texts that followed. The earlier books had at least been scholarly, clear, and well organized.

* Paper given before the Language Section of the Northwestern Ohio Education Association, October 23, 1953.

There came the stultifying attempt to tie everything up with the word counts. Why, in the first word list, there weren't even any *pantalones* for the gentlemen. Of course they were *interesting*—those word lists with *windmill* featured so prominently because of Don Quixote's adventure, but so far removed from the daily life of our students.

Word lists did not fit a conversational method. Oh, but we weren't on conversation. By now we were in the *reading aim cycle*. We were not teaching the four facets of language study—to read, write, understand, and speak. We were announcing to the world that we were too lazy to teach or students were too stupid to learn—so we would *just read*. Many of the German texts—especially the Ginn ones I have used—still suffer from this in their incomplete vocabularies. The student is merely to guess at the meaning of cognates, but God help him if he wants to use the word in speaking. He may not know its gender or plural.

Then in later texts we found another way to escape our duties as teachers of the living language. We decided to take over the functions of the social studies teacher and fill up our texts with **ENGLISH READING MATTER ABOUT THE FOREIGN COUNTRY**. Now—please believe me—I feel very deeply that it is the duty and privilege of every properly trained-language teacher to make his students understand, respect, and love the people whose language they are studying.—It won't be primarily from the text, however, but rather out of his own experiences, which will not be the same for any two teachers.

The worst part of these texts was that the people we began to picture and to describe were Incas or Aztecs or Mayans, picturesque and colorful, but who perhaps did not even know the language we were supposed to be teaching.—So again, while Math teachers were teaching **MATH** and science teachers, **SCIENCE**, we forgot that *our* goal was the *language*.

If this last illustration concerns particularly Spanish teaching the next and worst point applies equally to the other languages. We **BEGAN TO TEACH DOWN TO OUR PUPILS. WE SEEMED TO ORGANIZE OUR COURSES FOR THE SLOW LEARNERS.**

Chemistry—with its quantities of basic material—is still taught everywhere in one year, and students respect it. *The fundamentals of a language were spread over two years*. The student spends his whole four semesters—often his only high school language study—unable to branch out on his own or to feel any genuine mastery of the language, for certain tenses and usages have been withheld from him.

We at Lakewood stand, I believe, almost alone in giving the one year foundation in senior high so that our students can in the second year read something written by a Spanish or German author, reviewing constantly, of course, as they use the language. (I do not speak for the French which is begun in the junior high.)

And regarding the subject matter of the language class—when boys and girls discuss in a panel the United Nations and attend meetings of the Council on World Affairs, do they really appreciate baby material in a foreign language class? Can't we have simplification of explanations, simplification of vocabulary, without reducing 16 year olds to 5 year olds?

A best seller in the Spanish field has a section of "Spelling Demons." Any genuine student of the language knows that that is the very point to a phonetic language such as Spanish or German. **THERE IS NO SUCH THING AS A SPELLING DEMON. IT TAKES ENGLISH FOR THAT.** So it is not merely a cheap, but false appeal.

Before we leave the subject of methods, let us remember the last and final—the Army Method. When I heard of an experienced Arizona college teacher actually going East to study the Army Method, I wondered that we could be so **HUMBLE**, so ready to accept that all we had done was naught.

Army Method? First, they could do what dramatic coaches and athletic coaches and music directors had always done, but not language teachers. **THEY COULD CHOOSE THEIR PEOPLE FOR SPECIAL ABILITIES.** Then the time given them was **HOURS AND HOURS**. Added to this was a life and death motive which we do not have in the public schools. The use of recordings, native instruction for pronunciation, etc. was carried on to the nth degree. The training was inten-

sive—it was serious—it was adult. But what in it was really *new*? Yet the Army Method was able again to convince the public that they might as well scrap public school language teaching.

So—here we are at a dangerous intersection in 1953. I heard Loomis of the MLA say in Cincinnati last April that public schools are missing the boat. Berlitz schools, including seven new ones, are doing a land office business. Linguaphone sales are skyrocketing. Industry and the military recognize the need for languages. What is the school picture? In 1910 92% studied *some* language. In 1949 less than 5% study *any* language.

This is the national picture. At Lakewood we have a third of the school in language and yet not in every case the people we *should* have. On account of the new requirements, such as Problems of Living courses, and the great emphasis on mathematics and the sciences, a sizeable number of our very *finest* students graduate *without having had any modern foreign language*.

Koenig wrote in *The German Quarterly* for May, 1952 "Is language study doomed?" His answer is, of course, in the negative, and I trust we can all be equally hopeful but we must bestir ourselves.

First, we must have a PLACE IN THE ARCHITECT'S PLANS. I have taught for years in a school where no language teacher was ever given permanent custody of a room—to have and to hold and to equip.

Yet in 1948 \$1683 was spent to refurnish a room for the exclusive use of the choirs and \$2,550 for the band room. Sewing rooms received \$8350 in 1950. The Auto Mechanics room was modernized the following year at a cost of nearly \$9000. Two Art rooms this year required more than \$5000. None of *those* people are supposed to teach cheerfully and efficiently just anywhere without proper materials and proper storage space.

I suppose it is the part that music and style shows and art exhibits play in helping public relations—by giving pleasure to the community—that allows them a sort of priority. Isn't it time that the language teachers of America say, "If we are to do an equal job we must have equal opportunity."

I asked in the Cleveland Public Library for

the newest book on School Architecture and was I amazed! I did not expect to find foreign languages mentioned but I did. The book is *Planning Secondary School Buildings*, published by Reinhold in 1949. There are 8 pages devoted to physical science laboratories, 5 pages for music, 6 pages for business, but believe it or not, 3 paragraphs on page 108 for us. The following is quoted:

"The National Survey of Secondary Education found in 1931 that foreign languages ranked second in importance among all high school subjects. In spite of this important position most schools have provided few if any laboratories or class units especially equipped for the language work. The general practice of assigning any available room or only standard classrooms to the department may be discouraging to both teachers and pupils and a handicap to successful teaching."

And TIME. How can we get more time in the school curriculum? The science classes have a laboratory period. Home Economics and Art classes have double periods. We have a meager 40 minutes and must often surrender a part of that. I had 40 absences in a single first semester class—for extracurricular activities, field trips, etc. On a single day 167 students were absent from Lakewood High School for swimming, track, and choir. Our language clubs *should* correspond in a way to a laboratory period but as long as membership is voluntary, all do not participate.

Place and time will not do the trick without respect and faith. First requirement, the faith of the public. We need a new kind of publicity.

For an article I had in the *Journal of Education* I made a study of the *Reader's Guide* from 1937 to 1949. While Science had in that period 257 articles on the SOCIAL ASPECTS OF SCIENCE, there were 131 on the STUDY AND TEACHING OF MODERN LANGUAGE—including such titles as "The foreign language grindstone"—"Why study foreign language?"—"Wasteful foreign language requirements."

Recent articles seem to deal primarily with the introduction of languages into the elementary grades. I don't think that will solve all our problems. The *School Review* of January 1953 calls McGrath's a revolutionary suggestion—that language instruction begin as early as Grade IV.—Revolutionary? I had German in

Cleveland in the 3rd grade when I was eight. It just happens that my achievement in Spanish which I began at 23 was much greater. McGrath wants elementary language instruction to give students facility in the use of the spoken language. Does anyone deny that that can be done in high school too? The great advantage of the younger study is the freedom from self-consciousness. Dr. Furbay spoke this morning of the fact that little children in the grades would be able to learn a language without a trace of accent. However, that would be true only in case the instructor had a faultless accent. If it has not been possible to find enough of those instructors for high schools and colleges, how would it be possible to do so for the elementary schools?

The public needs so much enlightening. Nobody cares that I have never used my Chemistry and Qualitative Analysis since college graduation and that all I know is that there is silica in the window pane—yet scores noisily attest to the futility of their language studies. And my Chemistry WAS NOT FUTILE. The vision I received of the whole material world was priceless.

Let us publicize language constructively. Once from this very city a boy, a teacher, and a mayor went to Toledo, Spain and were entertained. The boy came to Lakewood and told us of it. A few years ago we at Lakewood had four of our Spanish students in the foreign service—a young man in the United States Embassy in Mexico City—a girl in Vigo, Spain, another in Madrid, and a fourth in Panama.

Once we at Lakewood were invited to give an account of our Spanish teaching on the Voice of America. We made the recording but did not know when it was broadcast—until we received a letter from a former student married to an Ecuadorian and living down there. She had been listening to the Hit Parade when suddenly she heard the voices of her former teachers.

OVER THE LAND THERE MUST BE THOUSANDS OF THESE THINGS TO BE TOLD AND TO BLOT OUT THE OTHER IMPRESSION.

It is true we sometimes have not studied the right language for our immediate purpose. My cousin's friends studied French and were sent to South America in the foreign service, so

Peggy quite properly studied Spanish but she was sent to Germany. Jack was president of the Portuguese Club at West Point and then for three years flew a jet plane from a base in Germany.

The training in one language should facilitate the acquisition of a second. However, in our secondary schools, too often the one who excels in one language is encouraged—almost coerced—into staying in it. The second language often gets the ones who have *not* excelled in the first. That is why I think there should always be a choice in languages in the junior high or elementary grades.

The student's faith must be threefold—in himself—in the native (to a degree in ANY NATIVE he meets)—and in his instruction. To bring into harmony the second and third is one of our biggest jobs. We *must not let the student find discouraging differences* as an alibi for his inadequacies. My boy went to Mexico and came back saying he heard *felial* for *cambiar*. I did not dismiss it just because I had never heard it. I recalled that the unschooled confuse an l for an r and that he had probably heard *feriar*—a bit of classical Lope de Vega Spanish still surviving in outlying parts of Mexico.

In German I am always armed with my Brockhaus. When a native boy visited my class and used just what we called *incorrect* in class—*Wenn* for *Wann* in a question—I did not allow my class to call either him or me wrong, but read to them afterward from Brockhaus that *Wenn* is *Mundart* or colloquial for *Wann*.

We must bridge those differences. We cannot have a gulf between the class work and the language as it is commonly spoken. That in itself is very destructive of faith in our language teaching. Those of us in city systems have a great advantage there in being able to bring many visitors to our classes, to show our students how practical is their study.

What can we do with these Americans who because *they* cannot pronounce well think no other American can do any better? They would not grant that there is any difference between 5% authentic and 98% authentic. There is a Cleveander who talks glibly of Pan Americanism, makes trips to Latin America, knows no Spanish, and belittles public school Spanish

teaching. I offered once to give him in a short session the elements of an accurate, understandable Spanish pronunciation. He has not responded.

We need to teach respect for *bilingualism* in this country. At Lakewood High we are entertaining next week in our new social center the International Students Group of the Cleveland Council on World Affairs. We want to find students who speak a second language at home. It is difficult, for the American attitude has been to conceal that fact. It is our job to make them proud. Do we? A student of mine came from a school in Texas that teaches Spanish but *does not allow the Mexican students to speak it on the school grounds.*

One great thing we have achieved in recent times. Travel among the other countries of the world is commonplace *beyond all dreams of a decade or so ago.* I know a 13 year old girl who lived in Guatemala. (Her father is with the International Labor Organization). She felt provincial because she had lived in only two countries and the others in the school she attended had lived in more. I am glad I can report that she is now in Venezuela, making the count three.

We can be certain that foreign language teachers today have to a very great extent had the benefit of foreign residence.

There is a contrary current to offset this, however. More and more English is studied and spoken in the countries we visit. So our efforts still cannot be relaxed if foreign languages are to be considered an important part of the curriculum. Our public and our pupils must believe with Goethe that he who knows no foreign language does not know his own and must somehow be made to want to speak the foreign language better than the foreigner speaks our English.

I should like to close with a story to offset what, in my opinion, was a most unfortunate article in the *NEA Journal* for October. An Arizona teacher is sure her teaching 25 years ago was almost wholly bad and that now with games and *Little Red Riding Hood* and apparently less organization it is so improved. She questions the value of her past teaching and by implication that of the rest of us. I wonder! Naturally we are all thankful for tape recorders, films, and other aids and have no interest in

grammar that is not functional. But the fact remains that there is nothing to take the place of a thorough mastery of the fundamentals of the language—an accurate if not perfect pronunciation—the acquisition of some practical vocabulary—and the ability to use it correctly in coherent expression. That, it seems to me, we are losing with our casual and diffused presentation.

This is MY story. Last Christmas I had a penicillin reaction and returned to school feeling decidedly under the weather. The phone rang during one of my Spanish classes and the office said J. W. Irwin wanted to lunch with me—hadn't seen me for 20 years. I turned weakly to my class. "J. W. Irwin wants to lunch with me. Hasn't seen me for 20 years. He's in for a shock, isn't he?" The class responded with a vehement yes. Well, J. W. proved to be Bill, an outstanding Spanish student of some 25 years before. Now a prosperous industrialist he had been to Spain in the spring and wanted me to see his pictures. He and his wife had motored through the country staying in the new *paradores* and had made friends with several important Spaniards and talked with them in their language.

I was a little mystified that he remembered me and gave us at LHS any credit. "You had Spanish in college too, didn't you, Bill?" "Oh, yes, a little." But he seemed to feel the foundation for Spanish conversation which we laid was sound and lasting and he was grateful. I had no more penicillin allergy. My recovery was immediate.

Is foreign language teaching suffering from an overdose of something too—an overdose of methodology—bad publicity—lack of a definite aim—a regrettable lowering of standards—and lack of faith in ourselves and in our pupils? IF THEY CAN SOLVE AN EQUATION THEY CAN LEARN THE FUTURE TENSE—unless you convince them they should not be asked to. Let's take stock of ourselves. Let's save language teaching in the United States by teaching in a way to command the respect we have all but lost.

MARY WELD COATES

Lakewood High School
Lakewood, Ohio

Foreign Languages in the Elementary Schools

Why German in the Grades?

A topic of this kind may seem presumptuous before an assembly of experts in the field, for the answers are well known to all of you.¹ My task will merely be to formulate them, to bring those most important into focus and to supply the colleagues absent from here with welcome ammunition in our common struggle.

There are various reasons for strongly advocating the teaching of German in the elementary school:

First, historical and political

Second, cultural and sociological

Third, psychological

Fourth, linguistical and pedagogical reasons

Historically speaking, if we recall the second half of the last century, German was taught in many schools throughout the East, the Middle West, and the Southwest from the first grade on. As a matter of fact, many schools were not only bilingual but even exclusively German in cities like Baltimore, Cincinnati, Cleveland, Indianapolis, Milwaukee, New York, St. Louis, and in numerous towns. No amplification is needed, except perhaps one amusing illustration. On one of my trips abroad, 25 years ago, an Englishman told me of his experiences in Milwaukee, Wisconsin, where, in the year 1907, he had seen two stores prominently displaying the sign: "English Spoken Here." Times are different now, to be sure, but German is holding its own² although it was predicted to become extinct because of Germany having been totally devastated, defeated, disarmed, and divided in such a way that it would never rise again. The great changes that have taken place since the days of Yalta and Potsdam speak for themselves. The improvement of the situation in German is bound to continue just as French has not only fully recovered from the nonsensi-

cal drop in enrollment during 1940 and 1941 but even surpassed Spanish, as far as colleges and universities are concerned.

Now to our second point under discussion: cultural and sociological reasons for German in the Grades. By its very nature, culture is the embodiment of progress in civilization over a period of time. What better way of making young Americans aware of German cultural achievements is there than the gradual acquisition of the German Language in all its aspects, for it opens the door to German culture and the German way of life as represented by its poets, thinkers, scientists, musicians, painters, and so forth. Children will grow into it, so to speak, from the first grade on and will thus obtain a better and better understanding of it. This includes a sociological gain, in that they will gradually acquire more knowledge of a society much like ours and yet with important differences in manners, customs, habits, tradition, and age. Those similarities and differences are substantiated and brought home by letters and reports from the 250,000 American soldiers, most of whom are rotated about every two years, thus greatly increasing the number of those coming in direct contact with the German language and all strata of society in Germany. The importance of these factors for mutual understanding between the two nations cannot be overestimated and has been verified by well known recent events.

In the realm of psychology, the same reasons

¹ Paper read at a Panel entitled: *Challenge and Opportunity*, before the annual meeting of the American Association of Teachers of German in Chicago on December 28, 1953.

² According to Appleton-Century-Crofts *Modern Language News*, Dec., 1953, German enrollment showed an increase of 3 per cent as compared to 2.3 per cent for French-German-Spanish combined.

are valid for the early teaching of German as for all foreign languages. According to recent studies, a child of 6 has an active vocabulary of several thousand words and an oral command of its native tongue to such a degree that beginning to speak another language involves no difficulty. Let me quote from Theodore Andersson's excellent little book: *The Teaching of Foreign Languages in the Elementary School*, D. C. Heath, October, 1953 (pp. 28, 29): "Much has been done in the field of child psychology, but there still remains much to do in the specific field of language. What little research has already been done suggests that our future elementary school curricula, if they are to be based on rationality, common sense, and scientific findings, will bear little resemblance to the present curricula. The eminent neurologist and brain surgeon, Dr. Wilder Penfield, Director of the Montreal Neurological Institute, writes:

The brain of man is distinguished from the brain of all other mammals by its possession of elaborate mechanisms for the function of speech. There are four separate areas of the human cerebral cortex devoted to vocalization. In the dominant hemisphere there are three or four areas that are specialized for the formulation of speech and the acquisition of language.

There is an age when the child has a remarkable capacity to utilize these areas for learning of a language, a time when several languages can be learned simultaneously as easily as one language. Later with the appearance of capacity for reason and abstract thinking, this early ability is largely lost.

One who is mindful of the changing physiology of the human brain might marvel at educational curricula. Why should foreign languages make their appearance long after a boy or girl has lost full capacity for language learning? *Bulletin of the American Academy of Arts and Sciences*, Vol. VI, No. 5, February 1953."

We all are aware of the fact that young children are remarkably able to pick up any language to which they are exposed. Any one of us could cite a number of cases from personal experience. However, the most striking example is presented by Andersson, who quotes the British psychologist H. W. Tomb as follows (p. 29):

It is a common experience in the district in Bengal in which the writer resides to hear English children of three or four years old who have been born in the country conversing freely at different times with their parents in English, with their *ayahs* (nurses) in Bengali, with the garden-coolies in Santali, and with the house-servants in Hindustani, while their parents have learned with the aid of a *munshi*

(teacher) and much laborious effort just sufficient Hindustani to comprehend what the house-servants are saying (provided they do not speak too quickly) and to issue simple orders to them connected with domestic affairs. It is even not unusual to see English parents in India unable to understand what their servants are saying to them in Hindustani, and being driven in consequence to bring along an English child of four or five years old, if available, to act as interpreter.

One more quotation from Andersson directly concerning the situation in Germany. On page 30 he relates the following brief anecdote told him by a returning soldier: "An American boy of three or four, seeing another boy of about the same age several houses away, went to play with him. They had been playing together an hour or so, prattling away in German, when they discovered through questions that both were American. Each had taken the other to be German."

In our last point of discussion: Linguistical and pedagogical reasons, we have the great advantage of German and English being both Germanic languages. Text counts show that writers use from seventy per cent (Thomas B. Macaulay) to ninety-four per cent (King James Bible) native Germanic vocabulary. (Andersson, p. 21.) The first speaking vocabulary strongly reflects that relationship and so does the basic word accent throughout. There are practically no difficulties for a young child to learn to understand, speak, write, and also read German, if I may add a personal experience to those cited already which dealt with speaking and understanding only:

A boy of six, brought up as a bilingual child, was read to for about two years fifty of Grimm's fairy tales and other stories. His progress in school was good and showed no sign of being hindered by the acquisition of a second language. At the age of eight he was in third grade and had acquired a good reading facility in English, his mother tongue. One day, while being read to in German, he was asked to keep on reading. He did so with surprising ease and continued for some time needing only an occasional help. He had been looking at the text before while listening, but just a few times and more or less unintentionally or out of curiosity. Even German print was hardly any obstacle for him. He has been reading without having been taught Kästner's *Emil und die Detektive*,

Pünktchen und Anton, Das fliegende Klassenzimmer, Die Jugendpost, poems by Goethe and Schiller a.o.—This transfer ability in reading seems to be increasing with the advancing in age as a number of experiments have shown. It thus becomes another proof for the need of teaching understanding and speaking first and primarily, with reading and writing following naturally. This method is also successful with adults many of whom are as eager as children and are swelling the ranks of those taking courses in evening schools and college extension divisions.

To be sure, there are opponents to German and other languages in the Grades and we welcome them, for they put us still more on the alert. Some of them, while admitting that their evidence is inconclusive, still insist that "bilingualism retards the development of the personality and results in arrears in school (mainly in the mother tongue.)" (H. Bongers: *Teaching*

Modern Languages to the Elementary-School Child. Educational Research Bulletin, Sept. 16, 1953, p. 146.) They surely are unfamiliar with the fact that by November 1953 there were about one hundred and fifty communities in most of the states of the Union conducting foreign language programs in one or more public elementary schools with enthusiastic response from parents everywhere. And the number is growing with Washington D. C. far ahead of any other city.

If we follow the example of pioneers like Walter and Krause, de Sauzé, Kaulfers, Carlos Rivera, Emilie Margaret White, A. T. Gronow, Mario Pei, Theodore Huebener, and finally Andersson and Earl J. McGrath a.o., prospects will look bright and we shall continue to forge ahead and secure German that place in the American school which it rightly deserves.

ALBERT SCHOLZ

Syracuse University

The MLA Foreign Language Program

*Special Summer Language Schools Designed Primarily for Teachers**

ALLIANCE COLLEGE Summer School of Polish, Cambridge Springs, Pa.: 28 June-6 Aug. Write to the President, Arthur P. Coleman.

ARIZONA STATE COLLEGE Spanish Language Workshop, Tempe (conducted in Mexico): 12 July-14 Aug., approx. total cost \$225, plus transportation. Write to Dr. Roy C. Rice.

ASSUMPTION COLLEGE School of French, Worcester 3, Mass.: 21 June-4 Aug., tuition \$90, room and board extra. Write to Rev. Louis Dion, a.a., Dean.

AUGUSTANA COLLEGE Summer School of Swedish, Rock Island, Ill.: 14 June-23 July, approx. total cost \$185, scholarships available. Write to Dr. Arthur Wald, Director.

AUSTIN PEAY STATE COLLEGE Summer Language Program, Clarksville, Tenn.: Fr., Ger., Sp., 8 June-20 Aug., tuition \$32-45, room and board extra, student loans and employment available. Write to the Dean.

UNIVERSITY OF COLORADO Modern Language House, Boulder: Fr., Ger., and Sp., 14 June-20 July and 22 July-24 Aug., approx. total cost for Colorado residents \$150, non-residents \$200, special "houses" provided. Write to Miss Mary Jane Guiteras.

COLUMBIA UNIVERSITY TEACHERS COLLEGE, Workshop, New York 27, N. Y.: Fr., Ger., Ital., Lat., Sp., 6 July-13 Aug., tuition \$25 per point. Write to Prof. D. P. Girard.

DUKE UNIVERSITY School of Spanish Studies, Durham, N. C.: 9 June-17 July, approx. total cost \$193 (\$157 for public school teachers who receive rebate of half of University fee), scholarships for teachers available, special "house" provided. Write to Director of Summer Session.

HASTINGS COLLEGE Program of Spanish Group Studies (in Mexico City), Hastings, Neb.: 8 June-6 Aug., approx. total cost \$250-300. Write to Dr. Clara Altman.

LAVAL UNIVERSITY French Summer School, Québec P.Q., Canada: 28 June-7 Aug., approx. total cost \$260, special "houses" and French family contacts provided, scholarships available, workshop for elementary school teachers available. Write to the Secrétariat des Cours d'été.

LOUISIANA STATE UNIVERSITY Workshops for Teachers of French and of Spanish, Baton Rouge, La.: 6 June-12 June, approx. total cost \$25, special "houses" provided. Write to Elliott D. Healy (French) or John A. Thompson (Spanish).

MACALESTER COLLEGE SUMMER WORKSHOP, St. Paul 5, Minn.: Sp., 21 June-13 Aug., approx. total cost

\$250, workshop for elementary teachers of foreign languages available. Write to the Director, Royal A. Moore.

MCGILL UNIVERSITY French Summer School Montréal 2, P. Q., Canada: 29 June-10 Aug., approx. total cost \$285, special "house" provided, 6 scholarships available. Write to the Secretary, French Summer School.

UNIVERSITY OF MIAMI Oaxaca Latin American Workshop, Coral Gables, Fla. (conducted in Mexico): 12 June-23 July, approx. total cost \$495 (includes round-trip from Miami). Write to Director, Dr. Leonard R. Muller.

UNIVERSITY OF MICHIGAN Special Program for Teachers (Fr., Sp.), Ann Arbor: 21 June-31 July, dormitory rates \$150, special "houses" provided. Write to Prof. Benjamin F. Bart, Jr.

MIDDLEBURY COLLEGE Summer Language Schools, Middlebury, Vt.: Fr., Ger., It., Russ., Sp., 2 July-19 Aug., approx. total cost from \$305, special "houses" provided, some scholarships available. Write to the Language Schools Office.

MILLS COLLEGE, La Maison Française, Oakland 13, Calif.: 21 June-30 July, approx. total cost \$250, grants-in-aid up to \$80 available. Write to Summer Session Office.

UNIVERSITY OF MINNESOTA, Modern Language Auxilium and Modern Language Institute Minneapolis: Fr., Sp., Ger., It., Russ., 14 June-17 July, room and board \$77.50 (Auxilium), special "houses" provided (\$95.00 room and board), scholarships available. Write to Dean of Summer Session.

INSTITUTO TECNOLÓGICO DE MONTERREY, Escuela de Verano, Monterrey, Nuevo Leon, Mexico: Sp., 14 July-24 Aug., approx. total cost \$230, scholarships available. Write to The Good Neighbor Commission, Austin, Tex.

UNIVERSITY OF MONTREAL French Summer School, Box 6128, Montréal, P.Q., Canada: 28 June-12 Aug., approx. total cost \$275, French family contacts provided, scholarships available. Write to Jean Houpert.

NEW MEXICO HIGHLANDS UNIVERSITY Spanish Workshop, Las Vegas: 14 June-20 Aug., approx. total cost \$105. Write to Dr. Ralph D. McWilliams.

NEW MEXICO WESTERN COLLEGE Bilingual Institute, Silver City: Sp., 7 June-16 July, problems of elementary school language teachers stressed. Also Mexican tour, approx. total cost \$283. Write to the Registrar.

OCCIDENTAL COLLEGE Language Work Shop, Los

* This list may be incomplete. It contains only those schools which replied to our letter in time for our deadline.

Angeles 41, Calif.: Ger., Fr., Sp., It., 21 June-30 July, tuition \$13 per semester unit, room and board extra. Write to Dr. Austin E. Fife.

OHIO UNIVERSITY Summer Travel-Study Groups, Athens, Ohio: Fr. (Paris), Sp. (Madrid), 00 June-00 Aug. (group assembles in Athens, except for those living east of Athens, and disbands in New York), approx. total cost \$695 Paris, \$795 Madrid. Write to Prof. B. A. Renkenberger.

PENNSYLVANIA STATE UNIVERSITY Language Competence Program, State College, Pa.: Fr., Sp., 28 June-7 Aug., approx. total cost \$225-250. Write to Dr. Franklin B. Krauss.

UNIVERSITY OF PUERTO RICO, Conversational Sp. for American Teachers, Río Piedras, P. R.: 7 June-23 July, tuition \$5 per point, room and board about \$150, elementary school workshop available, studies in English as a foreign language available. Write to Director, Summer Session.

SALTILLO STATE TEACHERS COLLEGE, International Academy of Spanish, Saltillo, Mexico: 5 July-8 Aug., approx. total cost from \$235, transportation to Mexico extra, special housing and Spanish-speaking family contacts provided. Write to Miss Mary Wise, Registrar, P.O. Box 141, Zion, Ill.

SAN DIEGO STATE COLLEGE Summer European Tour, San Diego 15, Calif.: Fr., It., Ger., 28 June-31 Aug., approx. total cost \$1,000. Write to Dr. Ernest Wolf, Director.

SOUTHERN ILLINOIS UNIVERSITY Elementary School Foreign Language Workshop, Carbondale: 21 June-16 July, fee (for workshop course only) \$8.75. Write to Dr. Vera L. Peacock.

TEXAS STATE COLLEGE FOR WOMEN Summer School of Spanish, Denton: 2 June-19 June, approx. total cost 3 semester hours: \$54.50 (Texas residents) or \$61.15 (out-of-state). Write to A. Wallace Woolsey, Director.

TEXAS TECHNOLOGICAL COLLEGE Spanish Civilization Group Study, Lubbock (conducted in Mexico):

20 July-27 Aug., Approx. total cost (from Lubbock) \$270. Write to Dr. T. Earle Hamilton.

UNIVERSITY OF VIRGINIA French Studies for Teachers, Box 1337, Univ. Sta., Charlottesville: 21 June-30 July, special emphasis on teaching French in lower grades, approx. total cost from \$145 (Virginia residents)—\$200 (out-of-state), scholarships available for Virginia public school teachers. Write to Anne P. Brydon, Registrar.

UNIVERSITY OF WASHINGTON Romance Language Teachers' Seminar and Modern Language Program (Languages in Action), Seattle 5: Fr., Sp., Russ., 21 June-21 July and 22 July-20 Aug., tuition \$27 per term, room and board extra, language "tables" and discussion groups provided, some scholarship aid available. Write to Romance Language Dept.

WASHINGTON UNIVERSITY French and Spanish Program, St. Louis 5, Mo.: 21 June-23 July, elementary school workshop on language teaching included, approx. total cost \$105, French and Spanish luncheon tables provided. Write to Director of Summer School.

WESTERN RESERVE UNIVERSITY French and Spanish School, Cleveland 6, Ohio: 21 June-30 July, elementary school workshop on language teaching included, approx. cost for room and board \$161, course fees extra, special "houses" provided, French government scholarships for residence at Maison Française available. Write to Prof. Raoul A. Pelmont, Director.

WISCONSIN STATE COLLEGE Spanish School, Eau Claire: 8 June-25 July, approx. total cost \$300. Write to Dean Leonard Haas.

WISCONSIN STATE COLLEGE Modern Language Program, Superior: Fr., Lat., Sp., Ger., 21 June-30 July; Spanish will be taught to children in Campus School. Approx. total cost \$200. Write to V. E. van Patter.

UNIVERSITY OF WISCONSIN Modern Language Workshop, Madison: Fr., Ger., Sp., 25 June-16 July, designed for teachers in the lower grades, approx. total cost \$27 (tuition) plus \$60.00 (room and board), special "houses" provided. Write to Prof. Laura B. Johnson.

American Doctoral Degrees Granted in the Field of Modern Languages in 1952-1953

Compiled by
WM. MARION MILLER

<i>Name</i>	<i>Major Field</i>	<i>Title of Thesis</i>	<i>Date of Receiving Degree</i>
<i>Brown University</i>			
Rodolphe-Louis Hébert	French	L'Esthétique de Marmontel	May 30, 1953
<i>University of California at Berkeley</i>			
Richard Francis Wilkie, Jr.	German	Christian Felix Weisze and His Relation to French and English Literature	June, 1953
Michael Courtney Rogers	Oriental Languages	The Rise of the Former Chin State and its Spread under Fu Chien through 370 A.D. (based on <i>Chin-shu</i> 113)	June, 1953
Max Bach	Romance Literature	Les Romans de Victor Hugo et la critique du jour	June, 1953
James Lorin Brown, Jr.	Romance Literature	The Eighteenth-Century French <i>Parade</i>	Sept., 1952
Hannah Estermann	Romance Literature	Luis Quiñones de Benavente: His Technique of the Interlude	June, 1953
Grete Unger Heinz	Romance Literature	Eugène Labiche et sa comédie bourgeoise	Jan., 1953
Daniel Schneck Keller	Romance Literature	Early Modernist Literary Theories in Spanish America	Jan., 1953
Peter Petrovich Lapiken	Slavic Languages and Literatures	The Language of N. M. Karamzin: a Lexicological Study	June, 1953
Noel Adolph Voge	Slavic Languages	Significant Aspects of the Morphology of the Language of the Archpriest Avvakum	June, 1953
<i>The Catholic University of America</i>			
Mary S. Gotaas	French	Bossuet and Vieira, A Comparative Study in National, Epochal and Individual Style	June 9, 1953
Sister M. Hugolina Konkell	French	René Fernandat, Poet and Critic	June 9, 1953
Sister Anne Gertrude Landry	French	Represented Discourse in the Novels of François Mauriac	June 9, 1953
Sister Francis Ellen Riordan	French	The Treatment of Love in the <i>Renouveau Catholique</i>	June 9, 1953
<i>University of Chicago</i>			
S. A. Rooth	Germanic Languages and Literature	Fredrika Bremer and America: Her Literary Contacts and Social Impressions	June, 1953
Kelvin Michael Parker	Romance Languages	A Classified Vocabulary of the <i>Crónica Troyana</i>	June, 1953
John Centi Prevost	Romance Languages	Le Dandysme en France (1817-1839)	Aug., 1952
<i>Columbia University</i>			
Gerald A. Bertin	French	The Burlesque Elements in Old French Epic Poetry	May, 1953
Victor E. Graham	French	The Imagery of Proust	Mar., 1953
Robert W. Kretsch	French	Alphonse Karr—Social Critic and Painter of Manners	Aug., 1952

<i>Name</i>	<i>Major Field</i>	<i>Title of Thesis</i>	<i>Date of Receiving Degree</i>
Bert M-P. Leefmans	French	<i>Oresteia, Oedipus the King</i> , and a Concept of Modern Tragedy	June 2, 1953
Wynona M. Lipman	French	Four Aspects of Diderot's Supposed Primitivism	Feb., 1953
Henriette d'A. Lubart	French	Lenormand's Drama in the Light of his <i>Confessions</i>	Apr., 1953
Vincent Milligan	French	Valery Larbaud, Anglicist	Apr., 1953
Thomas S. Molnar	French	Fictional Philosophy in France	July, 1952
Andrée Penot-Spanos	French	The Alain-Fournier and Jacques Rivière Correspondence	June 2, 1953
Blanche A. Price	French	Jacques Rivière and His Literary Criticism	June 2, 1953
Murray Sachs	French	Theme of Frustration in the French Novel from Flaubert to Proust (1845-1914)	Jan., 1953
Louis E. Tabary	French	Duranty (1833-1880)	Mar., 1953
John H. Tuttle	French	Balzac's Formation of Vautrin	May, 1953
Eleanor M. Walker	French	Diderot's <i>Rêve de d'Alembert</i>	Feb., 1953
Edith Cappell	German	Gerhart Hauptmann in America	Sept., 1952
Felix M. Giordano	Italian	The Ritmo Cassinese	April, 1953
Paul Cooper	Romance Philology	The Language of the <i>Forum Judicum</i>	June, 1953
Michelangelo DeRosa	Romance Philology	The Suffixes, <i>Arius, um</i> and <i>Aticus, um</i> in the Medieval Latin Documents of Italy	May, 1953
Edward J. Geary	Romance Philology	Critical Edition of Diderot's <i>Observations</i>	June 17, 1953
Frederick H. Jungemann	Romance Philology	The Substratum Theory and the Hispano-Romance Gascon Dialects. A Functional-Structural Analysis of Some Problems	Dec., 1952
Pierre Oustinoff	Romance Philology	Critical Edition of Diderot's <i>Observations</i> (joint authorship with E. J. Geary)	June 17, 1953
Alden M. Haupt	Slavic	Dutch Influence on the Russian Language	Apr., 1953
Leon Stilman	Slavic	Nikolai Gogol	Dec., 1952
Olga S. Virski	Slavic	The Modern Polish Short Story	June 19, 1952
Xavier A. Fernández	Spanish	Fray Diego de Estella, escritor religioso español del siglo XVI	June 13, 1952
Margarita B. Hogan	Spanish	Picaresque Literature in Spanish America	May, 1953
Marian M. Lasley	Spanish	Nominal Suffixes in Old Spanish	Apr., 1953
Cornell University			
Ralph Winter	General Linguistics	English Function Words and Content Words: A Quantitative Investigation	Sept., 1953
Nicholas Karateew	Slavic Linguistics	Morphemes of Russian Noun Derivation on the First Level of IC Relevancy	Feb., 1953
Florida State University			
Robert Oscar deVette	Spanish	Vito Alessio Robles: Biographer of Mexican Cities	Aug. 8, 1953
Fordham University			
Fay Strumwasser	French	Jules Romains, Literary Critic	June 10, 1953
Pasquale P. Filice	Italian	Ferdinando Paolieri: Novelist, Short Story Writer, Poet and Dramatist	Feb. 1, 1953
Harvard University			
David Shepherd Nivison	Far Eastern Languages	The Literary and Historical Thought of Chang Hsueh-ch'eng (1738-1801): A Study of his Life and Writing, with Translations of Six Essays from the <i>Wen-shih P'ung-i</i>	June, 1953
Gerard Francis Schmidt	Germanic Languages and Literatures	Das Deutsche Prosa-Schachzabelbuch (Kritische Ausgabe)	Mar. 9, 1953
Jean-Pierre Barricelli	Romance Languages and Literatures	Balzac and Music: its Place and Meaning in his Life and Works	June, 1953

<i>Name</i>	<i>Major Field</i>	<i>Title of Thesis</i>	<i>Date of Receiving Degree</i>
John Joseph Conley	Romance Languages and Literatures	The Quest of Sanctity in the Works of Georges Bernanos	June, 1953
Edward Miles Coyne	Romance Languages and Literatures	Vers et Prose: Champion of Symbolism (1905-1914)	June, 1953
Herbert Ralph Cryesky	Romance Languages and Literatures	A Semantic Study of Verbs of Thinking in the Romance Languages	June, 1953
Carlo Roger François	Romance Languages and Literatures	L'Esthétique d'Antoine de Saint-Exupéry	June, 1953
Frank Stearns Giese	Romance Languages and Literatures	The Development of the Political Philosophy of Baron d'Holbach	June, 1953
Louis Andrew Murillo	Romance Languages and Literatures	The Spanish Prose Dialogue of the Sixteenth Century	June, 1953
Sergio Jerry Pacifici	Romance Languages and Literatures	Alberto Moravia: a Study of his Novels	June, 1953
Peter Ernest Schneider	Romance Languages and Literatures	Du Normal à l'insolite: Etude sur la rupture des cadres poétiques au dix-neuvième siècle	June, 1953
Stanley Williams, Jr.	Romance Languages and Literatures	Henri Barbusse, with special Reference to the Evolution of his Ideas	June, 1953
Abraham Levin	Romance Languages and Literatures	Philarete Chasles as a Critic of French Literature of the Nineteenth Century	Mar. 9, 1953
Daniel Thomas Skinner	Romance Languages and Literatures	The Poetic Influence of Victor Hugo on Louis Fréchette	Mar. 9, 1953
Arthur Hyman	Semitic Languages and Literatures	Averroes' <i>Sermo de Substantia Orbis</i> (Ma'amar be-Ezem ha-Galgal; Maqalah fi al-Jirm al-Samāwīy)	June, 1953
Eugene Ernest Pantzer	Slavic Languages and Literatures	Serbo-Croatian and Russian Epic Preambles	June, 1953
<i>University of Illinois</i>			
Patricia Chisholm Annable	French	<i>La Prise d'Orange</i> . An Old French Chanson de Geste Edited From the Manuscript of Boulogne-sur-Mer	Oct. 15, 1952
Thelma Ruth Carrell	Spanish	The Role of Ignacio Manuel Altamirano in El Renacimiento	Feb. 14, 1953
William Richard Jackson, Jr.	Spanish	Florida in Early Spanish Colonial Literature	Oct. 15, 1952
<i>Indiana University</i>			
Warren Jerrold Wolfe	French	Humanitarianism in French Literature of the Eighteenth Century	Feb. 8, 1953
Howard P. French	German	The Secondary Verb in Middle High German and New High German	Sept. 7, 1952
<i>Johns Hopkins University</i>			
Clifton Cherpach	French	Sixth Century Persa in French Classical Drama	May, 1953
Robert O. Moore	French	Brieux's Last Plays, 1914-1932	May, 1953
John Van Eerde	French	The Valet in French Comedy, 1630-1789, A Study in Social History	May, 1953
Patrick R. Vincent	French	The <i>Jeu de Saint Nicolas</i> of Jean Bodel—a literary analysis	Oct., 1952

<i>Name</i>	<i>Major Field</i>	<i>Title of Thesis</i>	<i>Date of Receiving Degree</i>
Ramón de Zubiria <i>University of Kansas</i>	Spanish	La Poesía de Antonia Machado	May, 1953
Edna Haight Cobb <i>Laval University</i>	Spanish	Children in the Novels of Benito Pérez Galdós	Oct., 1952
Doctorat d'Université			
George A. Klinck	French	Louis Fréchette, prosateur	July 9, 1952
James A. Lafollette	French	Etude linguistique d'autres contes folkloriques du Canada français	Sept. 29, 1952
Sr Rita Agnès Matter, C.S.J.	French	St-François de Sales, peintre de son temps	Aug. 8, 1952
Sr Marie Olga, i.b.v.m.	French	Les Confidents chez Racine	Sept. 26, 1952
Richard J. Payne	French	Nicolas Gilbert, jeune poète critique	July 11, 1952
R.P. Lucien Senechal	French	Racine et Descartes	May 29, 1953
Adrien Thériault	French	Jules Fournier, journaliste de combats	Dec. 4, 1952
Doctorat ès Lettres			
Michel Dassonville	French	Pierre de la Ramée et la dialectique en français	Jan. 29, 1953
Albert A. Thibault	French	La France et la littérature française dans l'œuvre de Gilbert Keith Chesterton	June 10, 1953
<i>University of Maryland</i>			
Simone Fastres Fagg	French Literature	Répertoire des thèmes d'Alfred de Vigny	June 6, 1953
<i>University of Michigan</i>			
Herbert Karl Kabfleisch	Germanic Languages and Literatures	The History of the German Newspapers of Ontario Canada, 1835-1918	June 13, 1953
Herbert Schering	Germanic Languages and Literatures	Social and National Problems in the Work of Richard Dehmelt	Feb. 7, 1953
Glen L. Kolb	Romance Languages and Literatures	Some Satirical Poets of the Spanish American Colonial Period	June 13, 1953
Frederick Sparks Stimson	Romance Languages and Literatures	Spanish Themes in Early American Literature in Novels, Drama and Verse, 1770-1830	Feb. 7, 1953
B. David Trease	Romance Languages and Literatures	José Joaquín de Mora: A Spaniard Abroad	Feb. 7, 1953
Francisco Villegas	Romance Languages and Literatures	Glosario del argot costarricense	Feb. 7, 1953
<i>Middlebury College</i>			
Joseph Figurito	Italian	Gaeta, Breve storia ed informazioni varie	Aug. 11, 1953
Philomena Claudia Golini	Italian	Guido Gozzano—Studio critico	Aug. 11, 1953
Moises Tirado	Spanish	Hostos Ecuador	Aug. 11, 1953
<i>University of Minnesota</i>			
Irving Spiegel	Spanish	Old Judaeo-Spanish Evidence of Old Spanish Pronunciation	June 13, 1953
<i>University of Montreal</i>			
Monique Bosco	French	L'Isolement dans le roman canadien-français	June 3, 1953
Adam Bromke	Slavonic Studies	L'Individu dans la tradition poétique de l'ouest et dans la Russie soviétique	June 3, 1953
<i>University of New Mexico</i>			
Peter John Lunardini	Spanish, Portuguese	The Poetic Technique of Gil Vicente	June 4, 1953
<i>University of North Carolina</i>			
Philip Newton Flum, Jr.	Comparative Linguistics	An Etymological Dictionary of the Friulian Dialect of Raeto-Romance	June, 1953
Gustave Adolphus Harrer	Germanic Languages	Isaac Polmann's <i>Neuer Hoochdeutscher Donat</i> with Introduction, Parallel Translation, and Notes	June, 1953

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Walter Ritter Heilman, Jr.	Romance Languages	The "Pastourelle" Theme in the Early Spanish Drama	June, 1953
Edward William Najam	Romance Languages	Richelieu, Writer and Patron	June, 1953
George Waverly Poland	Romance Languages	<i>El Poema de Alfonso Onceno</i> , a Critical Edition and Vocabulary	June, 1953
Henry Tracy Sturcken, Jr.	Romance Languages	Studies in Thirteenth Century Spanish Syntax	June, 1953
<i>Northwestern University</i>			
Stella Marie Coesfeld	French	Marcel Proust et la littérature psychologique de son temps	June, 1953
DeElla Victoria Toms	German	The Intellectual and Literary Background of Francis Daniel Pastorius	June, 1953
Mary Florence Steiner	Spanish	An Etymological Study of Old Spanish Personal Names	June, 1953
<i>Ohio State University</i>			
George S. Guenter	German	Zur Geschichte des Wortes "Verein"	Aug., 1952
<i>University of Ottawa</i>			
Sister Frederica S.S.J. Lalonde	French Literature	Le Stoïcisme chez Corneille	June 3, 1953
Edmund Ordon	Slavic Studies	La Conception du poète selon les doctrines des romantiques anglais et polonais (written in Polish)	June 3, 1953
Zybala Stanislaw	Slavic Studies	La Silésie dans le roman de Gustaw Morcinek "Wyrabany Chodnik" (La Galerie creusée) (written in Polish)	June 3, 1953
<i>University of Pennsylvania</i>			
Richard Saunders Pittman	Linguistics	A Grammar of Tetelcingo (Morelos) Nahuatl	Feb. 7, 1953
Salo Weindling	Germanic Languages	Stefan George als Übersetzer Baudelaires	Feb. 7, 1953
Nellie Esther Sanchez Arce	Romance Languages	Contribución al estudio del tema de la muerte en la poesía española del siglo XVI	June, 1953
<i>University of Pittsburgh</i>			
Anthony W. Moreno	Spanish	Xavier Villaurrutia: The Man and His Dramas	Aug. 29, 1953
<i>Princeton University</i>			
George F. Boswell	French	Coup d'œil français sur l'Amérique, 1880-1905	1952
Gordon Rohde Dewart	French	Emile Zola's Critical Theories on the Novel	1953
Beverly S. Ridgely	French	The Impact of the "Old" and "New" Astronomies on French Poetry from 1600-1650	1953
Edson M. Chick	German	Religion in the Works of Ernst Wiechert	1953
William J. Cooley, Jr.	German	Music in the Life and Works of Franz Grillparzer	1953
Richard P. Boudreau	Linguistics	Expressions for Atmospheric Precipitation and their Distribution in the Italian Dialects	1953
James Richard Andrews	Spanish	The Artistry of the Plays of Gil Vicente	1953
Manuel Durán	Spanish	Motivación y valor de la expresión literaria en Quevedo	1953
John B. Hughes	Spanish	Vital and Artistic Dimensions of the <i>Cartas marruecas</i> of José Cadalso	1953
Russell Perry Sebold III	Spanish	José Francisco de Isla, Jesuit Satirist of Pulpiteers in Eighteenth-Century Spain	1953
<i>Radcliffe College</i>			
Justinia Besharov	Slavic Languages and Literatures	The Imagery of the Igor Tale in the Light of a Byzantine Text on Rhetoric	June, 1953
<i>University of Southern California</i>			
Garo Stephen Azarian	French	The Cult of the Concrete in the Works of Charles-Ferdinand Ramuz	June, 1953

Name	Major Field	Title of Thesis	Date of Receiving Degree
Mary Welles Coulter	French	The Genre Satire in French Literature of the Sixteenth Century from 1530-1585	June, 1953
Vera Soper	German	The German Postwar Novel—Reflections of the Period 1933-1945	June, 1953
Charles Lester King	Spanish	An Exposition of the Synthetic Philosophy of Ramón J. Sender	June, 1953
Stephen Paullada	Spanish	A Study of the Influence That Similar Environment Had upon the Life and Folklore of the Gaucho and Cowboy Societies	June, 1953
B. Frank Sedwick	Spanish	Spanish Themes in Italian Opera	June, 1953
Stanford University			
Consuelo Willard Seymour	Romanic Languages	Popular Elements and the Idea of Justice in the <i>Comedias</i> of Lope de Vega	June 14, 1953
John Paul Wonder	Romance Languages	Literary and Intellectual Trends in Contemporary Spain	Apr. 3, 1953
Syracuse University			
Giovanni Gullace	Italian	D'Annunzio in France	Jan., 1953
University of Texas			
Dorothea W. Dauer	German	Buddhistic Influence on German Literature and Thought to the End of the 19th Century	May 30, 1953
Georga Davis Crow, Jr.	Spanish	<i>Los colloquios satiricos, con un colloquio pastoril, por Antonio de Torquemada</i> , A Critical Edition	May 30, 1953
Kenneth Newman Kirby	Spanish	Unamuno and Language	May 30, 1953
University of Toronto			
Wilhelm Braun	German	Problems in the Viennese Popular Plays, 1813-1848	June, 1953
W. G. Marigold	German	The Development of the German Martyr Play in the 17th and 18th Centuries	June, 1953
G. R. F. Fluegge	Romance Languages	<i>Four Farsas</i> by Diego Sánchez de Badajoz: <i>Farsa del matrimonio—Farsa de Santolá Susana—Farsa de la hechicera—Farsa de la ventera</i>	June, 1953
C. R. Parsons	Romance Languages	Charles—Ferdinand Ramuz et la peinture	June, 1953
A. C. M. Ross	Romance Languages	Camille Roy, Literary Critic	June, 1953
Tulane University			
Sister Mary Augusta Bélanger	French	René Schwob: Critic and Mystic	June 2, 1953
Julian Gerard Michel	French	Horace and the <i>Odes</i> of Ronsard: A Study of Imitation	Aug. 29, 1953
Martha Garrett Worthington	French	Proper Names in the Guillaume d'Orange Cycle: A Supplement to the <i>Table</i> of Langlois	Aug. 29, 1953
Otto Hugh Olivera	Spanish	Lo nacional en la poesía cubana (1511-1898)	June 2, 1953
University of Virginia			
Henry Elwell Funk	French	The French Creole Dialect of Martinique: Its Historical Background, Vocabulary, Syntax, Proverbs and Literature with a Glossary	June 15, 1953
University of Washington			
John Douglas Baird	French	Suffering in the Life and Works of Georges Duhamel	June, 1953
Mary Clara Allison	Spanish	A Survey of the Literature and Culture of Costa Rica	Dec., 1953
University of Wisconsin			
Charles Morris Lombard	French	A Re-evaluation of the Formation and Sources of Lamartine's Eclecticism	June, 1953
Louis Tenenbaum	French	A History of the Reputation of Stendhal's <i>La Chartreuse de Parme</i> , 1839-1951	Jan., 1953

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Oscar Fernández	Spanish	Jacinto Grau's Dramatic Technique	Aug., 1953
Anson Conant Piper	Spanish	The Portuguese Court of the Sixteenth Century as Reflected in the Dramatic Novels of Jorge Ferreira de Vasconcellos	Aug., 1953
Hugo R. Rodríguez-Alcalá	Spanish	Francisco Romero, el pensador de la Argentina moderna	Aug., 1953
Alberto Machado da Rosa	Spanish	Rosalía de Castro, a mulher e o poeta	Jan., 1953
James Joseph Ryan	Spanish	The Concept of Nature in the Works of the Moralists of Sixteenth-Century Spain	Aug., 1952
Angela S. Sánchez Barbudo	Spanish	Algunos aspectos de la vida religiosa en la España del siglo XVI: Los alumbrados de Toledo	June, 1953
Kenneth Ray Scholberg	Spanish	The Attitudes toward the Moors in Castilian Literature before 1492	Aug., 1952
Arnold Henry Weiss	Spanish	Chroniclers of the Reyes Católicos: Studies in politics, biography, and literary style	Jan., 1953
<i>Yale University</i>			
Konrad F. Bieber	Comparative Literature	L'Allemagne vue par les écrivains de la Résistance Française	June 8, 1953
Geoffrey H. Hartman	Comparative Literature	An Interpretation of Four Modern Poets	June 8, 1953
Anthony K. Thorlby	Comparative Literature	Fatality in Four Novelists of the Nineteenth Century	June 8, 1953
Victory H. Brombert	French	La Présence de Stendhal dans son oeuvre romanesque	June 8, 1953
Thomas Cassirer	French	Peguy's Attitude to Social and Political Questions	June 8, 1953
Bruce W. Cronmiller, Jr.	French	Fénelon and the Light of God	June 8, 1953
Michel E. Guggenheim	French	Renan, juge des Français	June 8, 1953
Joel A. Hunt	French	The Rehabilitation of Ronsard	June 8, 1953
Stanford L. Luce, Jr.	French	Jules Verne—Moralist, Writer, Scientist	June 8, 1953
Malcolm E. McIntosh	French	Baudelaire and the Novelists of His Time	June 8, 1953
Kurt Weinberg	French	Henri Heine, annonciateur du symbolisme français	June 8, 1953
Corning Chisholm	German	Nature in the Writings of Adalbert Stifter	June 8, 1953
Angelo G. deCapua, Jr.	German	The Development of the Lyrical Anthology from the End of the Baroque Period to the Beginning of the <i>Sturm und Drang</i>	June 8, 1953
Sidney M. Johnson	German	A Commentary to Wolfram von Eschenbach's <i>Willehalm</i>	June 8, 1953
Cecil Wood	German	A Contribution to a System of Skaldic Word Order	June 8, 1953
Alexander M. Schenker	Linguistics	Polish Nominal Inflection	June 8, 1953
Alfred S. Wise, Jr.	Linguistics	Russian Noun Suffixation	June 8, 1953
Francis N. Dauster, Jr.	Spanish	The Literary Art of Xavier Villaurrutia	June 8, 1953

Audio-Visual Aids

NEW FILMS

Italy:

Castels of the Angels, 13 min. Sale: \$42.50. A camera tour of Castle St. Angelo, historic Roman fortress built in 135 A.D., by the Emperor Hadrian. The great halls and dungeons, music rooms, and private chambers of the popes are shown. Through their settings in the castle, the narrator recalls historic events that occurred within and about the castle. The works of great sculptors and painters, including Michelangelo, are shown in closeups. (Official Films, Inc., Grand and Linden Aves., Ridgefield, N. J.)

Rome, 20 min. B&W. \$75; color \$225. Narrated in blank verse, the film unfolds the story of Rome, showing scenes of the city and its people. Ruins of old Rome, modern buildings, street scenes, and fountains of Rome are shown. Each is used to give the history, glory and character of Rome, as described. (Cornell Film Co., 1501 Broadway, N. Y. 36.)

Mistress of the Mountains, a very recent release, from the pen of Guareschi, creator of *Don Camillo*. A feature length. (For further information inquire: Trans-World Films, Inc. 2209 East 75th St., Chicago 49, Ill.)

France:

Les Gars de Concarneau, 20 min. Rental by subscription only. French narration only; no English titles. Deals with Breton fisherman, at work and at home. (Franco-American Audio-Visual Distribution Center, Inc., 972 Fifth Ave., N. Y. 21.)

Mazamet, 18 min. Rental by subscription only. English version: *The Home We Love*. Subject: How prosperity came back to a small town near Carcassonne, thanks to the Marshall Plan.

Marie du Port, with Jean Gabin, directed by Marcel Carne, famed for his *Daybreak* and *Children of Paradise*. (Further information apply Trans-World Films.)

Canada:

Regards sur le Canada, 11 min. Sale: \$30; rental: \$1.50. Also available in English. A demonstration of Canada's place in the world. (Canadian National Film Board, 1270 Ave. of the Americas, N. Y. 20.)

Double Heritage, 11 min. same prices as above; same distributor. Also in English version if desired. In an eastern town of Quebec an English farmer describes how his ancestors, United Empire Loyalists, first cleared the woods and stony slopes. A French farmer tells what his people have added to the life of the area. Today factory towns, farms, and the world's largest asbestos mines are a feature of a prosperous region developed by two peoples working together.

Mexico:

Viva México, 18 min. 1953. Not to be confused with Association Films movie of the same name which appeared earlier and described in this section. 10-year lease \$80. Produced by R.K.O. Opens in Mexico City, then travels to various parts of the country to show the rich lands and resources. Concludes with a view of Mexico's armed forces and military traditions. (McGraw-Hill Book Co., 330 West 42nd St., N. Y. 18.)

Chile:

School for Farmers, 30 min. Color. Free Loan. Produced by Kenco Films. Story of an agricultural-industrial school run by the Maryknoll fathers in Molina, Chile. (Maryknoll Bookshelf, Maryknoll, N. Y.)

Cuba:

Pearl of the Antilles, Cuba. 1950, 10 min. B&W and Color. Shows scenic points of the island, including colonial fortresses and churches in Havana, and the tobacco, sugar and tropical industries. (Cornell Film Co.)

FILMSTRIPS

Renaissance Venice, Color. 49 frames. \$6. (Life Filmstrips, 9 Rockefeller Plaza, N. Y. 20.)

France in the 18th Century, 56 frames. Color. \$6. (Life) *France in the New World* (Young America Films, 18 East 41st St., N. Y. 17.)

The Incas, 1953. 69 frames. Color. \$6. Photographs of the architectural remains originally built by the Incas, and various scenes of the country of Peru. (Life.)

Fifty Years in the Caribbean, 1950, 93 frames. Color. Rent: \$2.50. A review of the missions in the West Indies. (Presbyterian Distribution Service, offices in several cities; Chicago: 220 West Monroe St.)

Puerto Rico, Land of Hunger and Hope. 1951, Color. \$11. A general view of the problem and Christian work in Puerto Rico of the Board of Missions, Methodist Church, with special section on Vieques. (Methodist Publishing Co., numerous offices throughout the country: 150 Fifth Ave., N. Y.; 740 Rush St., Chicago.)

A Texas Farmer in Rural Venezuela. 70 frames. Color. \$2.50. Depicts the rural evangelical project and center of Ocumare. (Presbyterian Church, as above.)

ON THE RECORD

The New Fundamental French. 33 $\frac{1}{3}$ rpm. French-language teaching record designed to help students to perfect their French pronunciation, and their understanding of the spoken language. (Oxford University Press, 114 Fifth Ave., N. Y. 11.)

French Tales and Dialogues. Series of 3 discs comprising little stories, jokes and a series of incidents taken from travel. The travel headings are: "En bateau," "L'Arrivée," "A la Douane," "La Gare," & "Au Buffet." Good sense of humor. Excellent for high schools. (Goldsmith Music Shop, 401 W. 42nd St., N. Y.)

VOCABULARY FLASH CARDS

The most complete sets of coordinated flash cards that have appeared on the market in recent years are at present being distributed by Language Learning Aids, Box 850, Boulder,

Colorado. We have examined three sets of these cards, the first of which was announced in this section some time ago. It was a set to accompany John Kenneth Leslie's *Spanish for Conversation* (Ginn and Co.). The two new sets added in recent months are for *El camino Real*, and *Fronteras*, two extremely popular high school textbooks, the first published by Houghton Mifflin, the second by Scott, Foresman and Co. The distinctive feature of these vocabulary Flash cards is that each set contains a complete vocabulary, lesson by lesson. The Spanish word, along with the number of the page on which it appears, is printed on each side of the card, and the English equivalent on the other. Up to the present these vocabularies come in big sheets, 9×11, and also 14×11, and the user is to cut out the cards along indicated lines. The final cards are about 1 $\frac{1}{2}$ "×3". Naturally better results would be obtained if the cards were already cut, since it is extremely difficult to cut all cards the same size, even if a paper cutter is available. The use of flash cards is a practical device which should be recommended, especially to those students who encounter difficulty in learning the vocabulary.

THE PRONUNCIARY

This is a new machine of the tape-recording variety, compact, rectangular, of the size of a small table radio. It is intended to aid language teachers, both in English speech correction as well as in foreign languages. It was demonstrated at the annual meeting of the MLA in Chicago last December. The Pronunciary varies from other machines in that it plays words recorded on a tape stripped to cards about 10"×4" in size. Thus the repetition of the same card becomes a very simple operation by merely inserting the same card, or any assortment of cards as often or when desired. Cards can be chosen as needed. The inventor of this machine, Dr. Paul Moore of Northwestern University, has already launched into the field of foreign languages, since this apparatus embodies features which the foreign language teaching and learning may profitably utilize.

J.S.

Notes and News

University of Michigan Special Program for Language Teachers

In the summer of 1954 the University of Michigan will offer a six weeks' Special Program for Teachers of French and Spanish with a wide variety of courses and outside activities. The French-Spanish House, French and Spanish Clubs, and formal and informal group meetings will supplement the regular course work. Graduate credit up to six units may be earned in workshops and courses dealing with the teaching of cultural materials, the development of oral-aural fluency, methodology, and the recent contributions of a scientific study of French and Spanish. In addition outside lecturers will discuss topics of interest, and native assistants will provide information on their own countries.

In all phases of the Program the problems of teaching languages in the elementary school will be given consideration along with discussions relating to high schools. Students in the Program will be helped to improve their fluency in the spoken language not only in the classes, which will be conducted in the foreign language, but also in the University's well-equipped Language Laboratory. For those at or near the beginning level in French, a special eight-week course for language teachers will be offered on an intensive basis to help prepare them for teaching their own classes. Further information may be obtained by writing to the Director of the Summer Session.

Foreign Language Auxilium—University of Minnesota June 14 through July 16

Scholarships for eighty participants in workshops for foreign language teachers will be available in the first term under a grant from the Fund for the Advancement of Education. Teachers of Latin, French, German, Spanish Scandinavian, and Russian at the freshman-sophomore college level, in high schools, and in elementary schools, as well as teachers of English as a foreign language, will be eligible. The Auxilium is jointly sponsored by the language depart-

ments of the College of Science, Literature, and the Arts, and by the College of Education.

The Language Auxilium will require active participation and intensive preparation. Six credits will be offered for participation in the Auxilium. Dr. Emma Marie Birkmaier and Dr. Eugene Falk are the Co-directors of the Auxilium. Applications should be sent to the Dean of the Summer Session, University of Minnesota.

Carnegie Corporation Grant to the William Penn Charter School

The Carnegie Corporation has made a grant to the William Penn Charter School, Philadelphia, to assist in a two-summer experiment in the intensive teaching of French and Spanish at the secondary-school level. The University of Pennsylvania will make the experiment a basis for a program for foreign-language teachers in a four-semester-hour

summer-school course in the Graduate Division of the School of Education. Inquiries regarding the classes in French and Spanish should be directed to Dr. John F. Gummere, William Penn Charter School, Philadelphia, and regarding the course for foreign-language teachers, Dr. Philip E. Jacob, Summer School, University of Pennsylvania.

Seminar in Intercultural Education in Mexico

Several associations interested in Latin America are sponsoring this Program. There will be a section for students with a minimum of one year of Spanish. Members of this group will have unusual intercultural educational op-

portunities. They will live, work and study with mature students from 18 different Latin American countries. For further information, address Dr. Ernest E. Stowell, Wisconsin State College, Eau Claire, Wisconsin.

Oriental-Western Literary and Cultural Relations

There will be a Conference on Oriental-Western Literary and Cultural Relations, at the University of Indiana from June 28 to July 2. Among the subjects discussed at the summer conference are the following: Poetic Theory, a Survey of Twentieth-Century Oriental Literature, an

Evaluation of the Scholarship on Oriental-Western Relations from the Seventeenth to the Twentieth Century, The Teaching of Oriental Literature, and Oriental Literature in Translation. For further information, address the Comparative Literature Office, English Building.

Summer Study Abroad

Foreign summer schools open to U.S. students are listed in *Summer Study Abroad 1954*, pamphlet published by the Institute of International Education, 1 East 67th Street, New York City. The pamphlet lists educational institutions in twenty-four countries which offer summer pro-

grams. It tells where to apply and gives helpful information on credits, living arrangements and costs, transportation, and passports and visas. Scholarship information is also given.

Renaissance Scholars in America Organize on a New Principle

The Renaissance Society of America was officially organized in January at Columbia University. According to Professor John H. Randall, Jr., the President of the new Society, the Society will unite the various fields of learning in order to study the Renaissance as a whole, thus rejoining art, history, literature, music, philosophy, religion, science, and all the other subjects now usually investigated sep-

arately. This need for integration of historical knowledge has been the concern of scholars and patrons of the arts for many years. It is felt that only when this principle is fully recognized, can scholars bring into focus the meaning and significance of the great intellectual and artistic achievements of the Renaissance.

Language Week at the University of Miami

Under the able leadership of Dr. Berthold C. Friedl, the University of Miami has sponsored a Language Week. Eminent scholars of languages and literatures from United States and other countries discussed the various reasons why "Americans awaken to foreign needs," and the latest methods for teaching our people how to communicate with other peoples who speak different languages from ours. The

people of the community were urged to learn at least one foreign language. It was a week of rich experiences. The program indicated clearly that at the University of Miami they are not only conscious of the necessity for increasing foreign language study, but they are making serious efforts to meet America's foreign language needs.

University of Michigan—Department of Journalism

FOREIGN LANGUAGE REQUIREMENTS

Early this spring, Professor Wesley H. Maurer, Chairman of the Department of Journalism, University of Michigan announced with comments the program of graduate studies in his well known Department of Journalism. Under Foreign Language Requirements, there is the following statement: "In the foreign correspondence program we are requiring preparation in two languages in a selected foreign area. Those students specializing in the Far Eastern Area, for example, are advised to study both Chinese and Japanese languages; those specializing in Latin American

studies are advised to study both Portuguese and Spanish. Our information, advice, and short experience leads us to believe that the requirements are logical and practicable. We have found that the language requirement is happily undertaken by the students for they realize the essentialness of languages as indispensable tools for their work. Those student who fortunately have taken foreign languages in their undergraduate years are, of course, at great advantage; consequently the Department of Journalism is extremely interested in foreign languages in the high schools and undergraduate curricula.

Translations

The MLA Committee—C. R. Linsalata (Stanford), Irving Putter (California, Berkeley), and B. Q. Morgan (Stanford), chairman—is interested in all matters concerning translations past, present, and future, and currently needs

the help of members of the MLA in evaluating translations from the French. Write to Professor Morgan (Box 531, Stanford, California).

Meetings

Annual Meeting of the Executive Committee, National Federation of Modern Language Teachers Associations

The Executive Committee of the National Federation of Modern Language Teachers Associations met at the Palmer House, Chicago, at 9:00 A.M. on December 31, 1953, with President Coleman in the chair. The roll-call showed all but one (New Jersey) of the constituent associations to be represented by delegates, as follows:

New England (Charles W. French); New York (Otto K. Liedke); Middle States (Henry Grattan Doyle); Pennsylvania (Mrs. Lois Hyslop, alternate for Germaine Klaus); Central States (Fred L. Fehling, Elton Hocking, Charles D. Morehead, James B. Tharp); AATSP (E. Herman Hespelt); AATF (Stephen A. Freeman); AATG (Emma Birkenmaier); AATI (Alfred Galpin); AATSEEL (Arthur P. Coleman).

The New Jersey delegate, Dr. Walter H. Freeman, was unable to attend, and a suggested alternate, William Milwitzky, had to decline for personal reasons. Germaine Klaus (Pennsylvania) was unable to attend because of the illness of her mother, and the Association was represented by an alternate, Dr. Lois Hyslop of Pennsylvania State University. The attendance record was therefore highly commendable.

After presentation of new delegates and roll call, the minutes of the 1952 meeting as circulated (and published in the *Modern Language Journal* for April, 1953, pp. 211-213) were approved.

President Coleman gave a brief informal report, followed by a similar report by the Secretary. These reports were accepted, with "leave to print" in expanded form if desired.

As Treasurer, the Secretary presented his annual financial report, showing a balance from 1952 in the current checking account at the American Security and Trust Company, Washington, D. C., of \$3,609.00, and receipts during the year of \$2,254.90, of which \$2,234.82 was the Federation's share of the surplus from 1952 operations of the *Modern Language Journal* and \$19.88 royalty from the Syracuse University Press on Professor Winthrop Rice's book. Expenditures amounted to \$1,817.79, leaving a balance on hand, December 15, 1953, in the checking account of \$4,046.90. The savings account showed a total of \$1,055.67 (including interest to October 1, 1953). The Treasurer announced that the interest rate on savings had been increased to 2% effective on that date. The reserve fund also includes U. S. Government Savings Bonds, Series F., with a total face value of \$7,000.00, of which \$1,000.00 is due June 1, 1957 and \$6,000.00 due March 1, 1960. These bonds are deposited in safe deposit box #4026, Main Office, American Security and Trust Company, Washington, D. C. The Treasurer's accounts were profes-

sionally audited and approved by A. E. Smith, Accountant in the Office of the Treasurer of The George Washington University, who also inspected and verified the bonds. An official statement, confirming the reported balances in the checking and savings accounts, signed by Vernon R. Dorman, Auditor of the American Security and Trust Company, was also submitted by the Treasurer.

The managing Editor of the *Modern Language Journal*, Professor Julio del Toro, gave an oral report of the operations of his office, stressing the heavy burdens he is carrying, at some risk to his health. He suggested that the Managing Editorship of the *Journal* was a two-man job, and that in case of the death of the Managing Editor confusion would be avoided by having someone immediately available to take over the work.

The Business Manager presented his annual report, which has been professionally audited and found correct by Joseph Dixon, of the Accounting Department of the Bank of St. Louis, St. Louis, Mo., showing receipts for the *Modern Language Journal* of \$17,810.90. and expenditures of \$12,373.64, leaving a surplus, exclusive of the operating fund, of \$5,437.26. Sales of back numbers, leaflets, and reprints showed receipts of \$659.74 and expenditures of \$137.95, leaving a surplus of \$521.79, making a total surplus for the year of \$5,959.05.

The Business Manager also presented his usual careful analysis of the distribution of subscriptions to the *Journal*, as well as an analysis of subscribers who also subscribe to one or more of the "AAT" journals (*French Review*, *German Quarterly*, *Hispania*, *Italica*, and *AATSEEL Bulletin*).

The Auditing Committee (Professors French and del Toro) reported that they had audited the financial reports of the Secretary-Treasurer and the Business Manager, in addition to the respective professional audits, found them correct, and recommended that these reports be approved and accepted. The Executive Committee voted to accept the reports as audited.

The Executive Committee then took up the proposed NEA (National Education Association) Language Department. The Executive Committee had before it: (1) Professor del Toro's report as chairman of the special committee appointed at the 1952 meeting; (2) a brief partial dissent from his report by Stephen L. Pitcher, a member of the Committee; (3) detailed dissents from Stephen A. Freeman and the undersigned. (A limited number of mimeographed copies of these documents are available to officers of constituent associations who may not have seen them, though an effort was made to provide copies in advance of the meeting for the respective officers and delegates.) The

members of the Executive Committee had generally seen other materials bearing on the NEA matter, including the Modern Language Association "Bulletin," two statements by Professor Theodore Andersson, and various communications from Miss Emilie Margaret White.

After discussion and consideration, the Executive Committee voted:

- (1) To discharge the 1952 committee (Del Toro, Birkmaier, Doyle, Freeman and Pitcher) with thanks;
- (2) To take no action on the NEA matter at this time;
- (3) To authorize the incoming President of the Federation to appoint a new committee for a continuing study of possible avenues of cooperation with the NEA and other educational organizations.

During discussion of the MLA Foreign Language Program, the Federation's willingness to cooperate was again expressed.

Professor James B. Tharp presented the following statement:

"When the annual article of annotated bibliography of foreign language methodology, an article which has been a feature of the MLJ since its inception, was omitted during the years 1946, 1947, and 1948, and the series got started again with the bibliography for 1949, plans were made to fill the three-year gap in the valuable pedagogical service. Dr. James B. Tharp, Professor of Foreign Language Education at The Ohio State University, directed three M.A. theses, each of which contained a compilation of one year of the annotations as a portion of the required work.

"Dr. Tharp then petitioned the Publications Committee of the O.S.U. College of Education to publish the bibliographies. When published, the format and the type style were carefully kept similar to those which had been used by MLJ during the years in question. A composite author's index was prepared. The title: *Bibliographies of Modern-Language Methodology, 1946, 1947, 1948* (James B. Tharp, Editor; compiled by Richard A. Williams, Elmira Nelson and Mildred Ellington), Columbus, Ohio: College of Education, Ohio State University, 1952. 74 pages. 75¢.

"Review copies were sent to all the foreign-language periodicals and to several educational journals. Reviews have appeared in a number of these periodicals but none has yet appeared in MLJ.

"As of Dec. 4, 1953, a financial report read: Expenditures, \$1,010.51; Receipts, \$21.81. Copies sold, 43; copies sent gratis, 26; copies on hand, 4,916."

No formal action was taken on Professor Tharp's statement but it was suggested that the Managing Editor publicize the bibliography in the *Modern Language Journal*.

The Secretary-Treasurer reported on the continuing "pending" status of the Federation's application for a change of status by the Bureau of Internal Revenue which would bring the Managing Editor and Business Manager under the Social Security system. (The Secretary-Treasurer is already under Social Security in his regular full-time position at The George Washington University.) It was voted to authorize him to employ a tax attorney if necessary to represent the Federation in this matter.

Officers for 1954 were elected as follows: *President*, Vice-President Stephen A. Freeman, Middlebury College (AATF); *Vice-President*, Professor Fred L. Fehling, Uni-

versity of Iowa (Central States); *Secretary-Treasurer*, Dean Henry Grattan Doyle, The George Washington University (Middle States).

Election of a Managing Editor of the *Modern Language Journal* to succeed Professor Julio del Toro was postponed because of the pending Social Security ruling and the possibility that it might be necessary to extend his present term (ending December 31, 1954) for six months to bring him within Social Security requirements. In discussing possible successors, the Secretary called attention to the Executive Committee's action at its meeting on December 30, 1949 to implement the vote of December 29, 1945 that a Managing Editor representing Italian be elected for the term 1951-54, inclusive, thereby bringing Italian into the regular alternation of Managing Editors (French, Spanish, German) existing since the establishment of the *Journal*, by the election of Professor Pei as Managing Editor. Professor Pei's inability to accept the position and the subsequent election of Professor del Toro to fill out his term made this plan ineffective, and resulted in giving Spanish a two-term advantage over the other languages for the first time in the history of the Federation. At the same meeting (December 30, 1949) the Executive Committee also voted that a representative of the Slavic languages would be chosen as Managing Editor for the term 1955-58, inclusive, and that at the end of that term (December 31, 1958) the regular rotation of Managing Editors representing German, French, and Spanish would be resumed. The Secretary stated that the Executive Committee had three alternatives: (1) to carry out the intention expressed in 1945 and elect a representative of Italian for the term January 1, 1955-December 31, 1958; (2) to assume that the 1945 commitment had been met by the election of Professor Pei, who did not serve, and proceed to carry out the vote of 1949 that a representative of the Slavic be chosen for the 1955-1958 term; or (3) because of the relatively small number of Slavic teachers, to vote to resume the regular alternation of Managing Editors from German, French, and Spanish, in which case a representative of German would be indicated for the 1955-1958 term. The Secretary suggested that a mail ballot be taken later in the year, after a decision is received on the Social Security question, and that in the meantime members of the Executive Committee be invited to send brief sketches of possible candidates from any of the fields (Italian, Slavic, German) to him for duplication and distribution to the members of the Executive Committee in connection with the mail ballot. There being no objection, President Coleman ruled that the procedure recommended by the Secretary was the will of the Executive Committee, and it was so ordered.

Mr. Stephen L. Pitcher was reelected as business manager of the *Modern Language Journal* for a regular four-year term, thereby extending his incumbency from the end of his present term (December 31, 1954) until December 31, 1958.

The Secretary-Treasurer announced that he had some suggestions for changes in the Constitution and By-Laws, but had decided to postpone presenting them until next year's meeting. He raised the question of incorporating the Federation, a suggestion growing out the Business Manager's difficulties in collecting an overdue account from a

publisher's agent. It was voted to authorize the Secretary-Treasurer to take such steps and incur such expense as might be necessary to obtain incorporation under the laws of the District of Columbia. Professor Leon Dostert of Georgetown University was designated as an official representative of the Federation for the purposes of incorporation in addition to the Secretary-Treasurer, and the latter was authorized to appoint in his discretion other representatives who reside in the District of Columbia for incorporation purposes.

It was voted to increase the Managing Editor's salary from \$200 to \$500 per annum.

It was voted to make a grant of \$30.00 to Professor Tharp, with the understanding that no further grants to

this project would be made, towards the completion of his graduate student's analysis of Professor Purin's survey material.

It was voted "That the Federation do all in its power to assist the Foreign Language Program of the Modern Language Association of America in disseminating information and strengthening the regional and local organizations of language teachers."

There being no further business, the Executive Committee adjourned at 3:00 P.M.

Respectfully submitted,
HENRY GRATTAN DOYLE
Secretary

The Annual Meeting of the Middle States Association of Modern Language Teachers

The fortieth annual meeting of the Middle States Association of Modern Language Teachers was held at Haddon Hall in Atlantic City on Saturday, November 28, 1953. Professor Norman L. Torrey of Columbia University, President of the Association, presided. The first of our two speakers, Professor Manuel H. Guerra of the State University of New York in Buffalo was introduced by the program chairman, Miss Esther Eaton. Professor Guerra read a paper entitled *New Adventures of the Language Renaissance*. The following is a summary:

"The fate of foreign language instruction in American public schools does not center upon the question of teaching standards, nor does the decision rest with financial ability and similar practical considerations. But rather, the future of foreign languages in our primary grades depends largely upon the creation of a mood and atmosphere in which the objectives and approaches of foreign language instruction are discovered to be necessary, interesting, and enjoyable. This mood and atmosphere is the process of creation. In some areas, it is retarded. In other areas, it has evolved remarkably.

"In the past, traditional concepts of foreign language instruction did not take into account the shifting emphasis upon reading, understanding, and speaking ability of the student, since classroom objectives were geared to traditional 'obstacle-courses' and 'booby-traps' of grammar-translation drills, in which the student learned a foreign language in spite of the course, rather than because of it. Some teachers preferred the use of one text for years, becoming quite adept themselves in dodging the linguistic traps they frequently assigned their students. This text became a dogmatic arbiter of classroom errors. The foreign language was seldom heard in the classroom. In this tradition the function of foreign languages was to discipline young minds in the spirit and pedagogy which found in obedience and good behaviour superior virtues of character and urbanity.

"However, neither this traditional method nor foreign language teachers were entirely to blame for this miopia. As Professor William R. Parker recently pointed out, at a time when the Soviet Union was preparing its cynical world expansion, the United States was becoming more and more isolationist. The student was caught between bankrupt objectives and techniques of foreign language instruction and

a popular sentiment of insular chauvinism. His confused state invited criticism from professional educators and administrators who severely censored language instruction in the spirit of isolationism.

"Following the impetus given the study of foreign languages during World War II, particularly that of the so called 'Army Methods,' languages were introduced in many public schools of California, Texas, Washington, and New Mexico. Cleveland, Ohio, enjoyed a language program for over twenty-five years.

"The most outstanding language programs from the standpoint of experience and results are the *Cleveland Plan* and *Los Angeles Plan*. The former is an enrichment program presented to gifted children with a high IQ. The latter is presented to all children regardless of IQ. The former program has its eye on developing special talents and leadership. The latter is motivated by a social function in which the child profits from the living experiences of the community. The predominant Spanish speaking population, historical bonds with Mexico and Spain, proximity to proximity to Mexico are significant factors. The *Los Angeles Plan* considers the follower of society as equally important a social force as the leader. It extends the language opportunity to all, because it believes that the child will acquire human values of appreciation and understanding regardless of linguistic proficiency.

"The Spanish television program 'Fun to Learn about Latin America' has proved how educational TV can complement the classroom assignment. 325 schools are using the Spanish booklets used on the program. 35,000 have been distributed gratis by WBEN, Buffalo, New York, as a community service. The great success of this program confirms the idea that people enjoy languages when they are not presented in the routine manner, but with an endeavor to capture the full consciousness, feeling, esthetic personality of the people. Spanish, as one communicative art, is a means to that end. Dances, songs, games, stories, costumes and customs of Latin America enhance the program.

"Attractive visual aids made by student committees are employed to new advantage, enabling the teacher to speak only the foreign language and be understood. This program was the first of its kind in America, and the third language TV program among more than fifteen today.

"Languages may be successfully taught to children be-

cause they learn faster. They have no social or psychic blocks. Languages are taught in the spirit of fun and play. Reports confirm the fact that children love their foreign language lesson, and look forward to conversation in the foreign language.

"Television may help to create a favorable mood for language study, especially when it is correlated with classroom work and school life. Foreign language clubs at the elementary grade school level should be encouraged and organized. In Buffalo, "Fun to Learn about Latin America" encouraged many children to start such clubs. Children meet to play Spanish games, sing Spanish songs, and dance Spanish dances. They cut out pictures from magazines and label them in Spanish. They give book reports of Latin American countries and life. The children visit the zoo and name the animals in French and Spanish, while other children write post-cards to pen pals in Latin America.

"Language study is a practical step towards international understanding and the strengthening of our American way of life. It encourages a spiritual and intellectual reflection about people, and contributes vitally to the social growth of the child."

The second speaker, Dr. Theodore Andersson of Yale University, was introduced by Dr. Torrey. Dr. Andersson's paper was entitled "Language Teachers and International Understanding." This timely paper has been published in the *Modern Language Journal*, February, 1954. We found it helpful and instructive.

A lively discussion followed each paper. Several now engaged in programs in the elementary grades told of their experiences. Mention was made of materials and equipment already available for such teaching. Attention was called, to the fact that so many who apply for grants are handicapped by their lack of language knowledge and to the fact that the demand for language trained personnel exceeds the supply.

The Business Meeting was divided into two sessions this year to allow more time for discussion. We met from ten to ten thirty as scheduled, then adjourned to meet after an informal lunch. The minutes of last year's annual meeting were not read in as much as they had appeared in the April 1953 issue of the *Modern Language Journal*. The Treasurer's report, which had been approved by an auditing committee, was read and accepted. The Secretary then reported on an error of several years standing which had

been called to her attention by Dean Doyle and Dr. Torrey; namely that at the annual meeting in 1945 it had been voted to call our organization The Middle States Association of Modern Language Teachers. No record of this name having been used was found. Once again we went on record as favoring the name of The Middle States Association of Modern Language Teachers. The next item of business was to change the date by which our dues should be paid to November 1. This was done in order to facilitate the Secretary's work and to avoid confusion in collecting renewals to the *Journal*.

The question of establishing a Department of Foreign Languages within the National Education Association came up for discussion with Miss Emilie Margaret White representing those enthusiastically in favor and Dean Doyle taking a more conservative position. Action was delayed until after lunch to allow both viewpoints to be presented. As a substitute for Miss White's motion that the Middle States Association of Modern Language Teachers should go on record as desiring to affiliate with the proposed Department of Foreign Languages of the NEA and that it should request the National Federation of Modern Language Teachers Associations to act as its agent in making the application, Dean Doyle moved: "that we favor the establishment of a Department of Foreign Languages in the NEA provided this can be effected without loss of the independence of the National Federation of Modern Language Teachers Associations or turning over any of its assets or its *Journal*, the *Modern Language Journal* to the NEA and without affecting the present operation of the various AAT's." The motion carried.

The following officers were elected for the year 1954:

President: Dr. Kathryn B. Hildebran, Western Maryland College, Westminster, Md.

1st V. Pres.: Miss Esther Eaton, Garden City High School, Garden City, N. Y.

2nd V. Pres.: Sister Loyola Maria, College of Chestnut Hill, Philadelphia, Pa.

3rd V. Pres.: Dr. Mary L. Francis, State Teachers' College, Salisbury, Md.

Sec.-Treas.: Mr. Lewis Latané, Baltimore Polytechnic Institute, Baltimore, Md.

Respectfully submitted

KATHRYN B. HILDEBRAN
Secretary-Treasurer

Book Reviews

STAAKS, WALTER, *The Theater of Louis-Benoît Picard*. University of California Publications in Modern Philology, Vol. XXVIII, No. 7, Berkeley and Los Angeles, 1952, pp. 359-462. Price, \$1.50.

Today—and happily—the theatre pieces of L.-B. Picard are forgotten by all but the most persevering of literary historians, those specialists who roam the bare wasteland of French theatre extending from 1789 to 1829. Mr. Staaks, as author of this monograph, is thus to be commended first of all for his perseverance in tracing a career marked precisely by those uninviting dates; secondly, for the thoroughness with which he has charted Picard's lost spoor through the barrens. Presented in synopsis and with reference to their reception by contemporary critics, all of the chief plays have been examined for merits and faults. Mr. Staaks admits the futility of resuscitating Picard for the modern stage. But he boldly attempts an evaluation of his contribution to literature. Needless to say, Picard—especially as concerns literature—rests eternally in the oblivion he deserves.

Prolific parent of eighty-odd plays; successful actor, producer, and director; member of the Academy, pensioner of Napoleon, and holder the Legion of Honor; manager of the Odéon, of the Opéra, and of Josephine's own Théâtre de l'Impératrice; and finally (according to Mr. Staaks) "the foremost comedy writer between the times of Beaumarchais and of Scribe" (p. 454)—Louis-Benoît Picard by these impressive feats demonstrated only (Mr. Staaks to the contrary) that a generation of Frenchmen could indeed be wrong. Picard was a time-server. His comedies remain as personal guideposts of mediocrity on the desert of his times, a desert which he traversed, adroitly canted to the changing winds of political favor.

From the end of the *ancien régime* to the emergence of the Romantics, French theater was governed by rigid censors and a swaggering vulgar audience. Artistic merit in no way determined success. Laya's *Amis des lois* when authorized by the Convention won loud applause, and then a month later was denounced by the Commune, which in turn promoted such *pièces jacobines* as *La journée du Vatican*. After the 9th Thermidor the trend was again reversed for nonsense like Ducanel's *Aristides modernes*. With real French dramatic genius nowhere to be found many plays came from abroad, but utterly despoiled of intrinsic merits and usually embellished with French political trappings. Goethe's *Stella* appeared as an *opéra-comique* (*Zélie*, by Dubuisson and Deshayes, Théâtre Louvois, 1791). Schiller with his name six ways misspelled was hailed as *Citoyen français* for a distorted version of *Die Räuber* presenting Karl Moor wearing the Jacobin cap and spouting the fashionable revolutionary rhetoric (*Robert chef de brigands*, tr. Lamartelière, Théâtre du Marais, 1792). A

decade later, in 1802, Pixérécourt similarly drew huge crowds with the English Sheridan's *Pizarro* (adapted from Kotzebue's piece) by identifying the hero with Napoleon and alluding to a threatened invasion of England. Politics virtually ruled these playhouses where Picard—along with Colin d'Harville, Duval, Etienne, Andrieux—staged his hastily contrived and speciously funny diversions for the crowd. Picard was one of many jesters who survived all the fierce shifts in government, perhaps because his special skill was tampering satire into patriotic puerility, avoiding insult to all authorities, or (as Mr. Staaks more kindly explains) "preferring to arouse meriment rather than contempt" (p. 375). The latter is in fact quite aware of Picard's vacillation and jolly survival through six disparate régimes. But instead of a possible clue to mediocrity, Mr. Staaks finds therein a particular merit: "a happy faculty for adjusting to social and political changes" (p. 384). However labelled, it has always been the inferior dramatist's key to prosperity.

While Mr. Staaks intends in the most general sense "a study of Picard's plays in relation to his times" (p. v), his main concern of course is not the total picture of the French theatre but the development of a single career from Picards' first one-act *bluette* to his last feeble collaboration. To that extent he has fulfilled his purpose by sound research, cogent organization, relevant detail, a continuous chronology. These qualities distinguish what is apparently the first full-length view of Picard, a view circumscribed by the minor figure's work. If the narrow perspective flatters, it also elucidates. If, in spite of his own restraints, Mr. Staaks evaluates too indulgently, if Picard in his isolation emerges too grand, the cause is to be found in the author's enthusiasm for a man only he knows well. Certainly the study is a useful and commendable contribution to scholarship.

ROBERT ALAN CHARLES

Richmond Professional Institute of the
College of William and Mary

DESONAY, FERNAND. *Ronsard poète de l'amour. Livre premier. Cassandre*. Bruxelles: Palais des Académies, 1952.

This book has justly been acclaimed as a master-study of Ronsard a poet of love; yet, in spite of its many excellent qualities, it calls for a few reservations. The first one of these is about the way in which the subject matter is chosen and delimited: Desonay has a thesis; what he is here interested in is the reaction of the poet as a lover of Cassandre, or, at least, as a lover of the love he had for Cassandre. This is a personalization of Ronsard's love poetry which, I think, could be objected to. May I recall what has often been pointed out? And this is that the title of the first collection of Ronsard's love poems was *Les Amours de P. de Ronsard*. It was in 1560, that we have the *Premier Livre des Amours* which is devoted to Cassandre, while the *Second*

Livre des Amours is devoted to Marie. At that time Ronsard re-arranged his love poems, giving the impression that the two *Livres des Amours* corresponded to his love adventures, to his "romans d'amour." He may, besides, have wanted to give more homogeneity to his collections of poems, mainly for artistic reasons. But I persist in believing that one must study the love poems of Ronsard in a chronological way, and note the evolution of his art without speculating about the person with whom Ronsard was in love. What we are concerned with, is the poet's work, not his person or his life, which, besides, cannot be known with much certainty. I claim that what can be of some information to us is the knowledge of the general historical events, of the fashions of his time, of the intellectual and artistic currents, rather than the personal incidents of the life of a sixteenth century's poet.

Desonay is kind enough to have read a few of my papers. He is not convinced by my arguments about the date of Ronsard's birth. Well, he is entitled to his skepticism on that score; but why does he not give any argument, himself? I am not sure that I should agree with him about what he says concerning Ronsard's petrarchism, and I have been critical of Pauphilet's article on one sonnet of Ronsard. I have published the text of the chanson: *Allez-moi, douce plaisant' brunette* which Desonay alludes to. On the technique of the sonnets, I have expressed myself in a paper published in 1952, the same year as Desonay's work, and my conclusions are not quite in accord with his, at least in so far as I claim that the technique of the arrangements of the tercets was due to the influence of Saint-Gelais rather than to that of Marot. About the use of the lines of ten and twelve syllables, I also think that Ronsard followed the fashion, while Desonay insists on the relationship between the decasyllabic line and the cult of Ronsard for Cassandre. There, as about Ronsard's petrarchism, I should say that Ronsard came to use the alexandrine line after the latter was successfully introduced in the sonnet by Baff and even earlier by Philieul. About petrarchism, Lebègue has shown, in a very interesting note (*Bulletin du Bibliophile* [1951], 273-280), that Vianey's views are, on the whole, confirmed, and, above all, that Ronsard was consciously making efforts to avoid using the same Italian models as Du Bellay and Pontus de Tyard. Finally it would remain to question to what extent Ronsard's love poems are a literary exercise, however successful, or whether they are the expression of a profound emotion. But is it not an academic question? And, then, does it matter whether Ronsard was sincere or not? One can note the literary fashions and the literary models; one can enjoy the poems without any need to guess or imagine what Ronsard's love life may have been.

All these objections concern the method and the approach used by Desonay, but his work is very scholarly. He points out the mistakes of other people, particularly about the musical accompaniments for Ronsard's sonnets and one must accept corrections when they are justified; it is in this way that scholarship progresses. So I want to praise this book very highly for its great merits: it is both well informed and well written.

MARCEL FRANÇON

Harvard University

MESNARD, JEAN, *Pascal, his Life and Works*. The Philosophical Library, New York, 1952. xvi+211 pp. Price \$3.75.

During the past two decades Tourneur, Couchoud, and Lafuma have revolutionized the approach to the plan of Pascal's Apology of the Christian religion by their painstaking analyses of the manuscripts of the *Pensées*. Humbert, on the other hand, focuses attention upon Pascal's scientific achievements. Baudin and Jeanne Russier have attempted to interpret respectively Pascal's philosophical and religious thought. Even in what purports to be a general biographical study, Tourneur highlights Pascal the artist whose poetic and oratorical eloquence alone finds favor with him. These are but a few examples of the prevailing tendency to emphasize individual aspects of Pascal's diversified genius.

The larger, more comprehensive subject of the man and the work, perhaps because of its immense scope, has tempted comparatively few scholars. Outstanding exceptions are Morris Bishop (*Pascal, the Life of Genius*, Reynal & Hitchcock, 1936) and Jean Mesnard in the present work originally published in French by Boivin (1951). Both authors present a finely-nuanced portrait of Pascal together with a penetrating critical and expository study of his works. Although Mesnard's style is less piquant and spirited than Bishop's, he writes with the ease, clarity, and insight of one who has delved deep into his subject and achieved complete mastery. His book does not supersede Bishop's valuable biography, but it applies the results of more recent research to further clarification of the many problems raised by the life and work of Pascal.

It is M. Mesnard's stimulating queries as well as his precision and critical acumen in handling controversial source material that chiefly impress the reader. For biographical data he not only sifted with care the testimony of Pascal's sister and niece, Gilberte and Marguerite Périet, and all available correspondence, but also undertook the difficult task of deciphering pertinent public records and legal documents. The latter made it possible for him to arrive at a definitive solution of the long-disputed question of Jacqueline's dowry. The equitable distribution of the Pascal family fortune to the mutual satisfaction of all parties concerned proves clearly that personal financial gain did not prompt Pascal's opposition to his younger sister's entry into Port-Royal. In addition M. Mesnard's inquiries lead him to reject the commonly accepted portrait of a quiet, austere, reticent Pascal. On the contrary, he claims, Pascal "had the temperament of a man of action, a love for grandiose undertakings; he carried out spectacular experiments, tried to exploit his calculating machine commercially, had a share in the project for draining the Poitou marshes, formed a project of his own for the education of a prince, established in Paris a carriage service at a fare of five sols." (p. 182) He was devoted to his family, sought truth passionately, aspired to the highest religious ideal, fought a relentless battle against his arch-enemy pride.

In his discussion of Pascal's works, skillfully interwoven with the biography, the author achieves a remarkable feat of condensation. He deals perhaps too summarily with Pascal's research in mathematics and physics, but the chapters on *The Provincial Letters* and the *Pensées* contain

a thorough analysis and appraisal of Pascal's polemics and apologetics. After having traced the origins of the Jansenist-Jesuit controversy and the evolution of *The Provincial Letters*, M. Mesnard attempts to define their theological and moral scope. Here he unfortunately misrepresents Catholic doctrine. In his eagerness to remove the stigma of formal heresy from Jansenism, he claims that the Jansenist doctrine of grace does not differ fundamentally from that of St. Augustine and St. Thomas Aquinas (p. 90), and that even since the decree of the Vatican Council (1870) papal infallibility in matters of faith and morals extends only to the "question of right" not to the "question of fact" (p. 97). The author's personal convictions do not alter the fact that the Jansenist doctrine of grace is the pivotal point of Jansen's five propositions which were formally condemned by Rome in two papal Bulls (1653, 1656), nor that the scope of the Church's infallibility in matters of faith and morals includes questions of dogmatic fact (e.g., determining whether heresy or error is taught in a certain book), since certitude concerning them is absolutely necessary for the safe custody and interpretation of revealed truth. The subterfuge of the Jansenists in this regard was formally condemned by Clement XI (1705).

M. Mesnard's judicious analysis of the editorial problems posed by the *Pensées* and his brilliant treatment of the dialectic of Pascal's Apology deserve special commendation. He does not follow the well-known Brunschvicg edition of the *Pensées*. Like Tournier and Lafuma, he adopts the order of the First Copy since it contains Pascal's own partial classification of the notes for his future Apology. He traces in detail Pascal's apologetic arguments which so effectively combine his *art de convaincre* and *art d'agréer* in their appeal to all the faculties of mind and heart that make up the human personality. Regarding the theological doctrine of the Apology, M. Mesnard links it indissolubly with Port-Royal. However, he refuses to admit the distinction made by Chesneau and Dedieu between the "heterodox Augustinianism" of Port-Royal and the "orthodox Augustinianism" of Berulle and Bossuet. Once again the author tends to merge Jansenism with orthodoxy: "We see no objection to supposing that Pascal's Augustinianism was orthodox, but the most detailed examination of the text does not enable us to maintain that it can be distinguished from that of Port-Royal." (p. 173) The *Pensées*, according to M. Mesnard, are the unique example of an apologetic treatise based on the theological principles of Port-Royal. The vigorous personality of the author of the *Pensées*, however, constitutes their greatest claim to originality.

In dealing with so complex and universal a genius as Pascal, there will always be room for fresh speculation. No one is more fully aware of that than M. Mesnard. Nevertheless, his lucid, well-integrated study, of interest both to the general reader and to the scholar, offers us the most up-to-date, comprehensive view of Pascal's life and work. G. S. Fraser's competent English translation now makes M. Mesnard's important book available to a wider public.

SISTER MARIE LOUISE, O.P.

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Contes et Comédies, edited by Sister Jerome Keeler, O.S.B. and Undine de Livaudais. Harper & Brothers, Publishers, New York, 1954, pp. vii+223; vocabulary 226-287. Price \$2.50.

There is no doubt that the editors of this book are here giving us stories, comedies, poems, which they themselves have used skilfully to build up vocabulary, to stress some points of grammar, and to give somewhat of an acquaintance with French life to their own students. The stories are graded as to difficulty in vocabulary; there are varied exercises well suited to American methods of teaching. Each story or play is preceded by a short notice in English which seems to be conceived as a sort of springboard for the young student about to plunge into a new "milieu."

As in any composite reader, some stories will appeal more, others less, to those who use the book. There is a question in the mind of the reviewer as to the suitability of a story such as "Suzette à Paris," by Charles Foley, described as "not too convincing" by the editors themselves.

One might also ask:

Is Poum (Paul et Victor Marguerite—"Treize à Table") really vowed to future psychic disturbances for having to eat alone when his parents give a dinner party? (questions du livre: Que pensez-vous de cet isolement de l'enfant à l'heure des repas? Qu'est-ce qui fait développer le complexe d'infériorité chez les enfants?)

Will not American students have a shock when they meet French people their own age for the first time if they expect the type found in Lavedan's "Que fait-on tantôt?" or if they have taken too seriously Pierre Mille's "De l'Éducation des Filles?"

Misprints:

- p. 58, 1.18 rez-de-chaussée (one *s* missing)
- p. 65, 1.2 régulière (accent missing on first *e*)
- p. 66, 1.15 frissonant (one *n* missing)
- p. 80, 1.8 bagoût (no accent needed)
- p. 139, 1.17 marronnier (one *n* missing)
- p. 142, 1.5-6 division of word Misér-able
- p. 143 question 1 événement (acute accent on second *e*)
- p. 184 1.7 rumeur atténuée (accent missing on first *e*)
- p. 211, 1.33 j'ai (apostrophe)
- p. 215, 1.16 professionnel (one *n* missing)
- p. 217, 1.14-15 division of the words: l'inspecteur-général

The vocabulary does not always make it clear when a word or an expression belongs to the tradition of a province rather than to the French language as a whole, or draw the difference between slang and a more formal use of the language. *Le Char des âmes*, "Big Dipper," is commonly known as *La Grande Ourse*; *la potée* for "vegetable stew" is not used all over France; *payse*: fellow-country-woman (given as "familier" by Larousse) *faire la gueule*—"to pull a long face" (slang) etc. . . .

This book shows great care in its preparation and will be welcomed by many teachers. The poems by Claudel seem to indicate that it will be especially suited to Catholic institutions.

MARION TAMIN

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TURGEON, FREDERICK KING, *Cours Pratique de Français*. Appleton-Century-Crofts, Inc., New York, 1951, pp. 446. Price, \$2.75.

This book is the product of the author's experience in the United States Army's Area and Language program. It attempts to present the French language as a living and natural means of communication.

The arrangement is as follows: In the Introduction to Pronunciation, the nature of the phonetic script is explained thoroughly. Phonetics are to be used in vocabularies of the first fifteen lessons. The first forty-six lessons give a minimum vocabulary and the fundamentals of grammar for the spoken language. Lessons 47-51 discuss and illustrate common devices for vocabulary building. Lessons 52-56 introduce those tenses of verbs which are used almost exclusively in written French, as a preparation for reading. A review lesson consisting of exercises of the type used in individual lessons occurs after each five lessons. General review lessons covering ten lessons each are interspersed between lessons 47-51. The Appendix contains rules for formation and use of regular verbs and irregular verb paradigms. A full French-English vocabulary is followed by a shorter English-French vocabulary. The author has added in this revised edition a set of exercises of English sentences for composition for the "benefit of those teachers who prefer to do some written work." Thus the English-French vocabulary supplies those words given in the lesson vocabularies and those used in the exercises, but does not necessarily include all words which students might wish to use in conversing on the subjects treated in the individual lessons.

The author gives detailed instructions on how the material of each lesson should be treated for mastery. This is all very fine, but should a college teacher attempt to do all that he suggests, considering class hours available and schedule limitations, he would have to be lucky and good to complete the book in three semesters. Teachers cannot afford that much time. The equivalent of about one and a half semesters is all that can be allowed for its completion in college work in order that some reading can also be done within the first year.

Each lesson starts with a *Vocabulaire* (A). In the earlier lessons these are relatively short, but in succeeding lessons they grow progressively longer. In general, we can say that the *Vocabulaires* are rather long. This is an advantage because the best way to build vocabulary is to give more vocabulary. Then comes a dialogue in French (B), called *Conversation*. Section C, *Grammaire*, gives the explanation in English of points of grammar which are illustrated by sentences in French, which are not translated. I like that. This is followed by *Exercices* (D), which are usually French sentences with blanks to be filled or changes to be made in the wording to illustrate points of grammar. This is followed by long series of questions in French to be answered. Last comes the rather elementary *Devoir* (E): *Prononcez et étudiez le vocabulaire de la leçon suivante*. This outline is followed throughout the book.

The discussion of pronunciation is rather full and complete. The author wisely refrains, in general, from comparing French sounds to English sounds, a practice which is

often more confusing than helpful, in view of the varying productions of sounds in English-speaking areas.

The grammatical explanation in English is sufficiently detailed so that ordinary students would be able to understand it. Thus explanations by teachers in class can be held to a minimum. These explanations were not written with economy of words in mind. Rather, at times, as the book progresses, they seem to become rather wordy. The broadest principles of grammar are taken into account along with the most important exceptions. On page 34 (C)-3, the explanation of the use of *aller* as "a modal auxiliary before the infinitive to give a future sense," is confusing to me. The use of the infinitive after *aller* is nothing but a word-for-word equivalent of the English, and as such it needs no explanation. Further, the explanation of possession on page 34, (C)-2, is not clear. "Possession is indicated in French by the preposition *de*. There is no separate form of the noun as in English." The last sentence seems meaningless, or rather inapplicable to the situation.

New verbs, whether regular or irregular, are included at the head of the vocabulary. This seems to be a good idea, although the repetition of the regular verbs in Exercise (C) for explanation seems somewhat superfluous. I'm not sure that it is wise to introduce so many irregular verbs until the regulars have been studied. *Venir* is studied in Lesson 8, *dire* and *voir* in Lesson 11, *obéir* (irregular?), *faire*, and *vouloir* in Lesson 12. Then *finir*, also in Lesson 12. The *-ir* verb might well have been introduced soon after the *-er* and before so many irregulars. Translation of *tu viens* as "thou comest," page 39 (A), seems inconsistent. Previously and subsequently the *tu* form is rendered as "you." Classifying verbs of the *dormir* class as being "similar," page 81 (C), is correct, but it would be helpful if the author had added something like this: "Verbs of this class drop the final consonant of the stem in the present indicative singular and use the same endings as *-re* verbs."

The first past tense is introduced in Lesson 21, page 118. Thus the author has given time for the students to have plenty of practice in the use of the present and imperatives of the regular and many irregular verbs before the complications of past tenses. It is refreshing also to find a book in which the *passé composé* is regularly called by its correct name and by no other.

I like the way the author condenses related materials into one unit. Lesson 21 has grouped together what there is to know about the *passé composé*, including the irregular past participles, word-order with negatives, etc.

Beginning with Lesson 27, irregular verb paradigms are no longer given at the first of the vocabularies, but are listed and indexed by paragraph in the appendix. The first such verb, *savoir*, page 156, refers us to paragraph 51, page 372. The principal parts are given with the notation that verbs unless otherwise indicated would form their plural present tense from the present participle. The fourth principal part is given: *je suis*, but it is assuming a great deal to think that an elementary student could know or be able to figure out what the second and third persons would be. Nowhere did I find it shown. Saving tenses like the future until Lesson 32 seems to be a good idea. However, in putting in all verbs, the author included the useless: *je naitrai*. The *passé simple* is not introduced until Lesson 52, when

the author gives us his first essay-type reading. That is logical, since this is a conversational grammar.

The illustrations are profuse and good. With considerable variety, they present the more beautiful and important buildings and scenes in shots which show them up to best advantage. They are revealing pictures rather than "picturesque scenes." The modern idea of letting the pictures extend to the edges of the page gives more detail and adds to their usefulness. The street scenes seem to have been chosen when possible to give a variety of legible street and shop signs. Nothing could have been done which would be better for attracting and holding student attention and exciting their curiosity and questions. Students take pride in being able to read or understand signs.

The author seems unusually adept in making his *Conversation* natural, his sentences short, and his material relevant and readable. These dialogues, of course, become progressively more and more difficult, but at such a gradual rate that they inspire confidence in anyone and a desire to learn more. The questions given in the later exercises are based on the conversational material. They are so logical and natural that they suggest their answers. There is nothing complicated about them. Rather they are the rapid-fire, quickly-answered sort which develop ease and facility with practice. These conversations do not have that synthetic air which is so often found in such material. Rather they are timely and interest-creating, using words and phrases such as fall from our lips every day when the occasions arise.

One would think that the material would become less and less conversational as complications of more advanced grammar are introduced. This is true in the sense that sentences spoken become somewhat longer, but the author has been able to keep his sentences natural. While the material spoken of becomes more and more informative, yet it is so cleverly put together that with our increased vocabulary we are more or less unaware of its being different. The author succeeds in giving us cultural material in a most interesting and conversational manner. For instance, Lesson 25 gives useful facts about the nature of café service and customs. Lesson 26 is a walking tour of the central part of Paris, describing and commenting on important monuments and places without giving us a factual, burdensome enumeration. Lesson 29 concerns French holidays and festivals and is the best summary of such matters I have ever seen in a text book. The author never lets his vocabulary get too technical or specialized to be human and down to earth.

It is gratifying to find an author who takes time to show relations between verbs and their compounds formed by prefixes. Also one who, when an irregular verb is studied, lists the other verbs conjugated like it. A good example of this can be found at the beginning of Lesson 40, page 247. This is very useful in helping students to build, postulate, and retain vocabulary. Too often authors either disregard these helps or mention them only vaguely. The conversation beginning with Lesson 47 attempts quite successfully to teach the interrelation of words and word formation, such as the adjective *grand*, giving us the verb *grandir*. It also gives a thorough and helpful dialogue on prefixes and suffixes, their effects and values. This works wonders in

opening up new possibilities of vocabulary extension.

In the last several lessons, the author gives us some highlights of French history in a charming, natural, and unaffected style. It is a relief to read the story of *Jeanne d'Arc* without having *Michelet* quoted.

After what I have said, it seems unnecessary for me to say that I like the book. I heartily recommend it, particularly as an excellent one for use by students alone or in studying with other students. Rarely does one find a book so well adapted to the self-teaching method, or one which is more interestingly usable for group study, practice, and learning. It is a little bulky and possibly repetitious at times, but the material and exercises are so well worked that it would be a real pleasure to use. I am looking forward to doing just that. Others could profitably do likewise.

J. ROY PRINCE

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PALMERI, JOSEPH, and MILLIGAN, E. E.,
French for Reading Knowledge. American
Book Company, New York, 1952, pp. viii
+255. Price, \$3.00.

It is probably safe to say that approximately eighty-five per cent of the students in our secondary schools and colleges do not pursue their study of a foreign language beyond a two-year period in college or its equivalent of four years in school. Despite this generally admitted fact, there is a hue and cry in the land for more of the spoken language, which means, of course, that we must sacrifice a considerable portion of such a limited period of study to a value that, at best, can only be inadequate and temporary for the great majority who will never be in a position—by travel or residence abroad—to maintain a fair degree of fluency. To claim that the average student should be able to acquire, in such a brief period, proficiency in reading and speaking a foreign language is obviously wishful thinking.

For those who still believe—despite the pressures of "practical" people obsessed by the utilitarian climate of our age—that the diffusion of cultural values remains an important function of our educational institutions, *French for Reading Knowledge* will be considered a helpful aid in the acquisition of an adequate reading competence—the key to a mansion of inestimable treasures which will continue to be a source of pleasure and enlightenment long after graduation.

The authors' claim to a new approach seems to be amply justified. Perhaps the terms "basic" and "concentration" would properly define a text that combines rules of pronunciation, essential principles of grammar reduced to the simplest terms, together with carefully-graded reading exercises. It is conceivable that an alert student, with proper guidance, might achieve with the aid of this text a workable reading knowledge in a relatively brief period of intensive application: perhaps within a period comprising from fifteen to twenty class-hours, plus sufficient study at home. Each of the eight parts includes several essential grammatical principles, briefly stated and copiously illustrated by translation exercises composed of basic vocabulary which includes an ingenious selection of cognates or near-cognates. Incidentally, this ingenious recourse to

cognates constitutes a notable feature of the authors' new approach. The student is made aware of the fact that some two thousand related words may serve as a very helpful "point de départ." Here is an example drawn from the Review of Part I to serve as an illustration of the careful selection of "related" vocabulary employed especially in the building-up process of the early lessons: "La clémence des princes n'est souvent qu'une politique pour gagner l'affection des peuples."

Inasmuch as each of the eight divisions is packed full of material, considerable repetition of fundamental principles is an absolute necessity even for recognition purposes. This need is recognized by the authors in the illustrative and graded reading exercises. For example, a principle may be employed three times for recognition in the regular lesson, and as many times again in the Review at the end of each division. Surely, six applications of such a deceptive construction as the "ne-que," plus further repetitions in subsequent lessons, should leave an enduring impress in the student's mind.

Extracts from French masters—from the time of La Rochefoucauld to that of Duhamel—evinces a greater respect for the student's mental age than is the case of the puerile subject-matter of some beginning readers. Inclusion of items such as the extract from Zola's famous *J'accuse* (Part 6, p. 111) gives evidence of the authors' high expectations from their unique approach. In fine, this text does appear to be a promising contribution to a new and more effective method of teaching beginners to read French, but, in the last analysis, only a practical application will give the answer.

ANTOINE J. JOBIN

University of Michigan

BATCHELOR, C. MALCOLM, Editor. *Cuentos de acá y de allá*. Boston: Houghton Mifflin Company, 1953. xx+192 pp. \$2.50.

Recognizing that Spanish is a living tongue in both the old and the new worlds and that its mastery provides the key to understanding the culture of an entire continent to the south of us, Professor Batchelor has assembled, in this second-year text, a group of seventeen modern stories by authors from Spain and from most countries below the Río Grande, a collection that should give students an appreciation of the diversity as well as the essential unity of Hispanic culture. The prime objective of this text, however, is to coordinate the "conversational approach" of most beginners with the goal of fluency and provide some familiarity with "an area that has always been exciting and profitable for eager minds," to borrow a phrase from Professor Bergin's preface.

As editor, Professor Batchelor has, in his twelve-page introduction, given the student a historical outline of the short-story *genre* before leading him to consider the Spanish and Spanish-American tales which follow. In this outline, reference is made to statements by Poe, by Chekhov and others, and parallels and comparisons are established between Hispanic and other literatures, in this regard. By presenting Spanish-American writers favorably in comparison with others, *Cuentos de acá y de allá* should stimulate the student to explore further. Moreover, the editor

precedes each story with brief comments on the author, the merits of the story as a specimen of the short-story form, etc.

The stories, well graded as to difficulty from the beginning to the end of the book, have been selected from the works of such writers as Blasco Ibáñez, Blanco-Fombona, Azorín, Miró, Valle-Inclán, García Calderón, López y Fuentes and other less well-known but no less interesting writers. The book includes an appendix of literary terms in Spanish as an aid to the "Cuestionarios y Temas Sugeridos" which in turn should stimulate worthwhile discussion and provide valuable practice in using the language. Explanatory notes are found at the bottom of pages throughout the text; the end-vocabulary is complete; the book is attractive in format; on the whole, a text which promises to appeal to teachers as well as to students.

WILLIAM H. ARCHER

University of Tennessee

LIZARDI, JOSÉ JOAQUÍN FERNÁNDEZ DE, *El Periquillo Sarniento*, edited by Erwin K. Mapes and Frances M. López-Morillas. New York: Appleton-Century-Crofts, 1952. xxiv + 246 pp. \$2.50.

This classic of early Mexico holds particular interest for students of Spanish American literature, being the first real novel by a Spanish American author and presenting a picture of Mexican society in the last years of the colonial period of Nueva España. The fact that eighteen editions of this book have appeared is some evidence of its sustained popularity over the years and its undiminished appeal. Four of these editions have been published within the past ten years.

This edition of *El Periquillo Sarniento* offers American students a text of some 50,000 words, where the original approximates 300,000, the episodic nature of the narrative logically permitting this cut. The editors have performed this task skilfully and have produced a satisfactory text, retaining the essential story while deleting long passages of description and some minor episodes that are clearly dispensable. The text itself is prefaced by a long introduction in which the editors have given (1) a brief outline of the picaresque novel, (2) a description of Mexico during Lizardi's lifetime, and (3) an outline of Lizardi's life and his writings. Helpful notes appear at the bottom of nearly every page throughout the main text, which is followed by a section of exercises and a complete vocabulary. On the whole, this edition is a satisfactory and welcome addition to the growing list of Spanish readers now available.

WILLIAM H. ARCHER

University of Tennessee

SHOEMAKER, WILLIAM H., *Spanish Minimum*. Boston: D. C. Heath & Co., 1953, pp. xi + 160. Price, \$2.20.

Dr. Shoemaker has prepared an interesting basic grammar of twenty lessons with four *repasos* and five appendices designed primarily as a complete course for the first semester of the three-hours-per-week beginning course, with particular attention to pronouns and verbs. In each lesson

Spanish text follows the vocabulary-idiom list, and grammar sections and exercises follow. The Spanish texts are built around practical situations and contain some cultural background material. The grammar explanations are beautifully concise and their models built with practical vocabulary. The exercises contain Spanish questions, English sentences to be put into Spanish, verb drills, and the like. There are a few awkward English sentences a student would never have occasion to use. Perhaps, in a revised edition, Dr. Shoemaker will change them to more useful statements to put into Spanish for necessary vocabulary repeats. Two examples of this type sentence are on page 58 (line five) and page 85 (under F, 8).

Beginning with lesson six, he introduces a broad system of grammar review and follows it to the end of the book. Sometimes these within-the-lesson reviews cover the grammar of an entire earlier lesson as well as paragraphs from still others. If all these reviews are done, it will take considerably longer to cover the text than would seem at first glance. However, in the preface, Dr. Shoemaker suggests several excellent ways of utilizing the materials.

There are less than 725 words in the vocabulary (not counting proper names). Nevertheless, two lesson vocabularies contain above fifty entries, six others have forty or more, and six give between thirty and forty items to be learned.

There are maps of Middle and South America, Spain, and Madrid.

TERRELL LOUISE TATUM

University of Chattanooga

MARTÍNEZ AMADOR, EMILIO M., *Amador Shorter Spanish Dictionary*. D. C. Heath, Boston and Editorial Ramón Sopena, Barcelona, 1953. Pp. xxxix+647 and xxvi+555. Price, \$5.50.

Professor Martínez Amador has attempted with some success to bring the vocabularies of modern Spanish and English up to date. Such an aim is sound, for as life changes and adapts itself to technical, scientific, and social progress, so must man's speech alter to keep abreast of the times. A whole new vocabulary has come into being, one that would have been totally incomprehensible to an older generation, and the *Amador Shorter Spanish Dictionary* strives to embrace the many lexicographical novelties that are so much a part of the mid-twentieth century. One finds such words as *ticker* "*indicador eléctrico automático de cotizaciones y noticias*," television, "*televisión*," and radiotherapy "*radioterapia*." But *baby-sitter*, *atomic fission*, and *jet propulsion* are conspicuous by their absence.

This dictionary compares favorably with other modern lexicographies. It contains 50,000 entries, according to the Preface, as compared with Follet's "50,000 to 60,000," and with Appleton and Velázquez which contain about the same number.

In addition to the regular listings of words, the book presents a quite complete listing of geographical and proper names and an almost exhaustive list of abbreviations in both English and Spanish. In a special section entitled FRASES, LOCUCIONES, MODISMOS INGLESES Y VERBOS COMPUESTOS, one may make use of such

helpful items as the following: Against the grain "*A contra pelo*," By inches "*A pedacitos*," Folding chair "*Silla de tijera*," and Earnest money "*Arras en dindero. Prenda*." But a few expressions seem somehow peculiar. I might mention Tooth drawer "*Dentista*," When all comes to all "*Con todo eso*," Which way soever "*Por donde quiera*," Seed horse "*Caballo padre*," and Hell cat "*Bruja*," all of which miss the mark in the mind of this reviewer. But aside from a few such renderings of English words and expressions, this section of the dictionary is valuable.

Professor Martínez Amador provides what he calls "figured pronunciation" for all the English words. Certainly, some sort of system meant to guide the Spanish speaker through the intricacies of the English language is a desideratum. The system set up by the author lies somewhere between the standard phonetic symbols and simple phonetic spelling. I consider it adequate for a good approximation of English pronunciation. A few entries presented here by way of example will probably demonstrate more clearly the type of system employed. *Certify* is rendered (*sō'rɪfai*); *fool* (*ful*); *health* (*jelz*); *secretary* (*sécriteiri*), and *chandelier* (*šändəlfär*).

In the section entitled RULES FOR PRONUNCIATION AND A BRIEF SUMMARY OF SPANISH GRAMMAR Professor Martínez Amador is concise, clear, and thorough.

If one can overlook a few translations of Spanish words into English and from English into Spanish that do not quite ring true in modern American English speakers' ears, the *Amador Shorter Spanish Dictionary* should be very well received both by American and Hispanic students. Its attractive and durable binding, clear and nearly error-proof printing, and convenient size will make it a popular and useful lexicography.

JOHN E. KELLER

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JARRETT, EDITH MOORE, and McMANUS, BERYL J. M., *El camino real*, Book one, Third Edition. Houghton Mifflin Company, Boston, 1953. Pp. x+581. Price, \$3.40.

The title of this book comes not only from the old "King's Highway" from Mexico City up through our Southwest into California, but all other routes over which the Spanish *conquistadores* and missionaries carried their language and culture into the greater part of the Western Hemisphere. It is an ambitious attempt to give the student not only a panoramic picture of the Spanish language itself, but of the people who speak it and the places where it is spoken. There is a profusion of beautiful colored pictures and black and white photographs to portray the physical side, while the exercise material seems to cover about every phase of daily life all over the Spanish-speaking world. At intervals, the authors give in English short sketches of Spanish and Latin American history, and here and there also may be found the words and music of the more common Spanish and Latin American songs.

The authors state at the outset, "No book by itself can teach you to speak a language, any more than a manual on swimming can teach you to swim. You have to learn by doing, and the more you do, the more you learn, of course."

That seems to be the principle on which the whole book is based. From the very first chapter "doing" is stressed above all else; and the student is given every encouragement to use the language in a practical way, all the abundant exercise material (far more than the average teacher would find time to use) being slanted in that direction. Grammar rules, conjugations, etc., although given a "back seat," are by no means neglected. They are all there somewhere, but administered in such small doses that the student is barely conscious of having taken any "medicine" at all. Also, in recognition of the present-day lack of adequate training in English grammar, they are presented in such a simple and yet clear manner that a child of kindergarten age could easily understand them. If there is such a thing as a painless way to learn a foreign language, it must be via some such text as *El camino real*.

The book is obviously intended for grade or high school use, as its method of presentation as well as the exercise material would hardly appeal to the (allegedly) more mature and sophisticated collegiate mind. It takes for granted the students' interest in Spanish and "cosas de España y de la América Latina," as well as their desire to learn to speak and use the language in a practical way. And we may state without fear of successful contradiction that if *El camino real*, under the leadership of a competent, experienced and resourceful teacher, can neither arouse and hold the students' interest nor make them want to learn Spanish, then nothing else can.

McKENDREE PETTY

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SWITZER, REBECCA S., WOOLSEY, A. WALLACE, and HARRISON, SALOMAY L., *Pasos por el mundo español*, Book One. D. C. Heath and Company, Boston, 1953. Pp. xvi+455. Price, \$3.40.

Attractively bound and generously illustrated with an excellent collection of photographs taken in various parts of the Spanish-speaking world, *Pasos por el mundo español* is a stream-lined reorganization of a previous work, with brand-new material and other innovations which give it what might be called a "new look." The text is divided into six parts or topical units, each of which is divided into six "pasos" or lessons, every sixth being a review lesson. Each topical unit deals with a particular region of the Spanish-speaking world, and is preceded by an interesting introductory sketch in English. Stress is laid on the practical vocabulary of daily life, and vital materials give evidence of careful selection. Grammatical explanations are so clearly and simply made that they can be readily understood even by those students who have had little or no training in English grammar. No effort seems to have been spared to make the book informative, interesting and entertaining.

Pasos por el mundo español, like several other similar texts that have appeared during the last few years, is in response to present trends in language teaching, as well as an attempt to adjust methodology and content to the aptitudes and inclinations of the average high school student. The long and, at times, acrimonious debate between the devotees of the grammar-translation method and those

of the natural or direct method persuasion seems to have been decisively won by the latter. But that is not all that has happened. In addition, the students in our classes today are vastly inferior to those of ten or fifteen years ago, not necessarily in intelligence and natural ability but most certainly in background and preparation for the work at hand. And finally, they have developed an aversion to anything that smacks of cerebration. In other words, it is difficult, if not impossible, to get much if any work out of them. Faced with such a situation, for which he can not justly be blamed, the language teacher has a rather limited choice. He can quit and seek greener pastures. Or, he can gag his conscience and lower his standards almost to the vanishing point. He can and should strive mightily to make his course as interesting and entertaining and is humanly possible, a perfectly legitimate objective as long as the basic work of the class does not suffer thereby. He can make his course spectacular—and fool just about everybody but himself. And lastly, he can give the student a false sense of achievement and mastery by making the work so ridiculously easy that it can be done with a minimum of exertion, mental or otherwise. None of which will produce good linguists, because no one has ever been able to get something for nothing.

The above may (and probably should) be shrugged off as the growls of a pessimist suffering from ulcers, high blood pressure, coffee and tobacco nerves, and a few other infirmities of middle age, and considered irrelevant. It is not intended, however, to cloud this writer's opinion that the authors of *Pasos por el mundo español* and other similar texts deserve the highest commendation for their courage and perseverance in seeking the solution of a problem whose existence most of us recognize privately, but rarely, if ever, discuss publicly. Let us hope that if the answer to this "sixty-four dollar question" has not already been found, someone will hit upon it one of these days.

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LESLIE, JOHN KENNETH, *Cuentos y Risas, A First Reader in Spanish*, Illustrated by John Teppich, New York: Oxford University Press, 1952, xi, 161 pp. Price, \$2.75.

This is an attractively presented first year Spanish reader. It consists of a foreword, complete index, helps in reading, and twenty more or less humorous stories which have for locale Spain and various Hispanic American countries. The stories are progressively longer and more difficult. Each lesson consists of a story with notes, a questionnaire, a vocabulary, a list of cognates, synonyms and antonyms, idiomatic expressions, comprehension exercises (in the multiple-choice manner), word study (in which words of similar meaning are to be matched and of opposite meaning contrasted), and finally oral composition (in which the student is to reconstruct the story briefly in Spanish).

The last lesson is followed by a vocabulary review. Each section of this review covers five lessons and consists of six columns of words (85 or more in each review section) arranged vertically; the first column is made up of Spanish words and the other five of English. The student is to choose

the proper English translation from among the words on the same line in the columns to the right. A general Spanish-English Vocabulary consisting of 1869 words contains not only the various parts of speech, but also some of the tense forms of certain of the verbs listed.

The author has taken great pains in the preparation of each lesson, and the various exercises should result in the students' becoming familiar with the vocabulary presented. The comprehension exercises and word study are well conceived and will be valuable. The oral composition is designed to give the student confidence in the use of Spanish.

The reviewer would like to differ with the author in the use of two words. It would seem that the verbs *malgastar* and *desperdiciar* would be better for "waste," or if these seem too advanced for early lessons, *perder* might just as well have been employed in line number 20 of the second story. In line number 15 of the eleventh story the word *huaso* is used to denote a Chilean cowboy. It would have been well to indicate the alternate spelling, *guasó*, which is preferred by Malaret and which is also given in the Dictionary of the Royal Academy and by Santa María's *Diccionario de Americanismos*. Chileans themselves prefer *guasó*.

Teachers will find this excellently organized book of value as a first reader. The lessons are systematic in arrangement, and the many exercises in each will provide the needed oral and written practice to first year students after several weeks study in grammar. The type is clear and almost free from errors, and the clever illustrations by John Teppich give the book the additional value of creating interest in the stories.

RAFAEL J. MIRANDA

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El Libro de Los Engaños. Edited by John Esten Keller. University of North Carolina Studies in the Romance Languages and Literatures, Number twenty. Chapel Hill, The University of North Carolina, 1953. xiii+56 pp. \$1.00.

The editor states in the introduction that he proposes "first, to provide a critical edition of the oldest existing form of this famous work; and second, to furnish a usable text for students of mediaeval Spanish, comparative linguistics, or comparative literature." Every effort is made toward a scholarly and compact realization of these two aims.

As background material for *El libro de los engaños*, Dr. Keller traces succinctly the eastern branch of the *Sindibad* and the relationship between the "first cousins," *Calila e Dimna* and *El libro de los engaños*, pointing out that the latter is next to the largest and one of the purest surviving representatives of the tales called the *Book of Sindibad*.

Only one manuscript exists. A later scribe deleted, changed or substituted almost three hundred words or passages. The Comparetti edition (1869) is based on both scribes; the Bonilla y San Martín (1904) and the González Palencia (1946) editions follow strictly the emendations of the second scribe. Dr. Keller follows the older hand, thereby presenting an edition approximately one hundred years closer to the original.

The Keller edition carries as a frontispiece a facsimile of the first page of the manuscript—thus establishing in "black and white" the authenticity of the older scribe and illustrating some of the many emendations. The facsimile, for example, shows clearly the emendation of *engaños* to *engaños*. In view of the contents of *El libro de los engaños*, Dr. Keller points out, in the introduction, the nicety of retaining the original *engaños*.

Some sample comparisons of lines from the Keller edition with those of the Bonilla y San Martín edition show that the majority of the changes were needless:

Keller, line 6: pues tomo el la entencion

Bonilla, line 8: pues tomo ella en su entencion

Keller, line 21: estando todas segun era ley

Bonilla, line 23 ff.: estando con todas segun era ley

Keller, line 22: do jazia una noche en su cama

Bonilla, line 24 ff.: estando una noche en su cama

Keller, line 33 ff.: nunca quexiste nin quedeste de

Bonilla, line 40: nunca dexaste de

Keller, line 121 ff.: La cosa que non le tuelle el estomago

Bonilla, line 128 ff.: La cosa que non desiste el estomago

Each deviation from the older hand is carefully noted in the Keller edition.

To make his edition a usable textbook, Dr. Keller has added an excellent glossary and the etymology of each word. For example: *sorsir* (VL. *super*+*suere*) "to sew up," "repair by sewing." This addition makes the Keller edition the only one with a vocabulary and etymologies.

Amador de los Ríos, as quoted by Comparetti, said of the emendations of the second scribe (Keller, XII): "... ha enmendado sin discreción... a fines de hacerlo más accesible a la ignorancia." The meticulous workmanship and excellent scholarship of Dr. Keller have worked towards another goal—that of making *El libro de los engaños*, más accesible a la sabiduría.

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HATZFELD, HELMUT A., *Literature through Art: A New Approach to French Literature*, Oxford University Press, New York, 1952, 247 pages, 100 illustrations, \$6.00.

Some years ago, Webster's *Greek Art and Literature* presented to the teacher of the Humanities the interrelations and parallelisms between contemporary Greek works of the visual arts and literature. Professor Hatzfeld's book, winner of the 1949 Oxford-MLA Award, does the same for the French field. With the increasing concern with an integrated view of civilization, this outstanding new contribution will be welcome both to the student of French and of the Humanities in general. A detailed analysis of representative passages, with the corresponding sculptures or paintings shown or referred to, gives a picture of every facet of the French character and spirit from the Romanesque period to the present. The first three of six chapters deal with the great centuries of France from the Age of the Cathedrals to that of Louis XIV; the three others with the modern development, with eighteenth century esprit, the Napoleonic legend, and impressionism as major points. A keen analysis of even minute details and overtones, with

all the interlocked aspects of personal, epochal, and national style, leads to a history of ideas as revealed in a thousand years of French art and literature. Only a few among the many striking discussions about the spiritual background and the atmosphere of particular works may be pointed out: the counterparts in literature to the grand Last Judgment in Bourges; symbolism and realism in the later Middle Ages, with some of the most impressive examples taken from Flemish art—which, though not French in the proper sense, has been closely related to French civilization from Van Eyck to Van Gogh; the opposite yet complementary trends of the Age of Louis XIV as reflected in the Jesuit and the Jansenist spirit, in Corneille and Racine, in Poussin and Claude Lorrain, in Champaigne and Rigaud, in Descartes and Pascal; finally, the novelists and poets from Balzac on and their counterparts among the painters from Courbet to Van Gogh. An additional chapter deals with general questions of criticism as illustrated by this historical survey, e.g. the greater number of works of literature elucidated by the visual arts than vice versa, and the unshaken validity of Lessing's theory about the boundaries between art and literature. The selection of the 100 pictures is very appropriate; one only might wish that a few more significant medieval works had been included (instead of some third-rate modern products), such as St. Theodore and the Creation of Adam in Chartres, one of the zodiac and monthly labor quaterfoils in Amiens, a stained glass window panel, and one of the numerous ivories. Many notes give hints for further research in the same field. To the bibliography might be added T. Hetzer's *Claude Lorrain* (Frankfurt, 1947).

FELIX M. WASSERMANN

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MONTERDE, FRANCISCO, *Dos Comedias Mexicanas*, edited by Louis G. Zelson, Haywood Publishing Co., Lafayette, Indiana, 1953. xv, 181 pp.

In this attractive edition of Louis G. Zelson, *Dos Comedias Mexicanas* by Francisco Monterde becomes avail-

able for the first time for intermediate Spanish classes. These plays provide an excellent approach to a Mexican writer who merits greater consideration. Known to many American students as the Director of the Summer School of the University of Mexico, Señor Monterde is a scholar who has distinguished himself in various literary fields—criticism, bibliography, history, short stories and translations as well as in plays.

La que volvió a la vida, in three acts, presents an attractive young widow who in spite of gossip and hostility is persuaded by the family doctor to discontinue the customary long period of mourning and accept a position in a hospital where she begins a new and useful life of her own. A vein of humor relieves the serious situation which gives an insight into Mexican custom and tradition.

La careta de cristal depicts the complications resulting from a variation in marriage customs of the capital and the interior.

Besides a preface the introduction includes a brief study of Monterde's life and works with references; an analysis of the two plays *La que volvió a la vida* and *La careta de cristal*. Excellent footnotes are provided dealing with a review of points of grammar, names, places, translation of difficult words or phrases and Americanisms. The numerical listing at the top of each page of both act and scene and the notation in the margin of every fifth line on the page enables the reader to see at a glance where he is, and is a time-saver for references. The vocabulary is relatively simple, clear, concise and complete even to the inclusion of irregular verb forms, cognates and idiomatic expressions. Variation in type is used in the notes and vocabulary. Frequent use of quotations and the comma occur. Illustrations add to the interest and help in stage directions. "Cuestionarios" enabling the student to check on his comprehension from scene to scene are especially helpful to those with a limited study of Spanish. The plays are well edited and should be a welcome addition to the small number of Spanish American dramas available for class use.

LUCILLE MERCER

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Miscellaneous

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- Erdman, David V., *Blake: Prophet Against Empire*. Princeton: Princeton University Press, 1954. Pp. xx+503. \$7.50.
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- Hiebel, Frederick, *Novalis: German Poet—European Thinker—Christian Mystic*. Chapel Hill: The University of North Carolina Press, 1954. Pp. 126. \$3.50 (paper).
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